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Conference

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Arts



Fall 2018 ■ Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana

MAC ANNOUNCEMENTS



Mark Your Calendar

2018 Governor's Arts Awards Ceremony and Reception at the State Capitol: 3-6 p.m. Friday, Dec. 7, 2018

Coming Soon: Watch for Governor Bullock's announcement of this year's honorees at art.mt.gov

Public Value Partnerships Guidelines and application info to be posted mid-December

Public Value Partnership guidelines and application information for the four-year grant cycle FY20-23 (July 1, 2019-June 30, 2023) will be available online at art.mt.gov in mid-December and applications will be due March 15, 2019.

Public Value Partnerships between Montana non-profit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment. PVPs provide overall operating support toward the educational mission of Montana non-profit arts organizations that have had their 501(c)(3) status for a minimum of five years and have at least one half-time paid staff member.

For more information, contact Kristin Han Burgoyne kburgoyne@mt.gov or 406-444-6449.

Legendary actor performs in Havre

By Tim Leeds

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from the *Havre Daily News*, Aug. 16

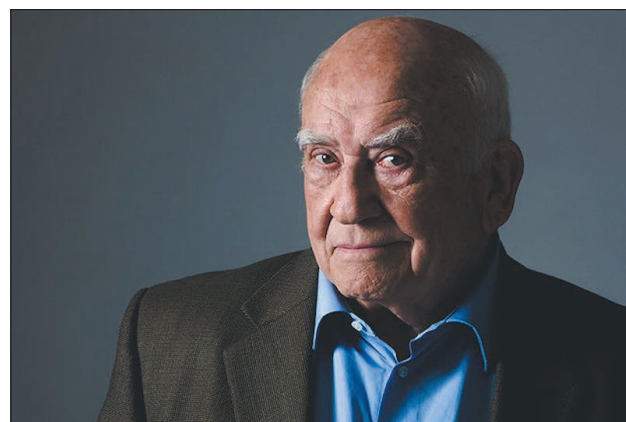
Montana Actors' Theatre (MAT) is bringing some outside talent in for one of its productions this fall – a Hollywood legend.

"The real fun starts in October," Rachel Dean of Montana Actors' Theatre said Aug. 15 while introducing the troupe's season. "We're starting with a show called 'God Help Us.' This will be a one-weekend run, and it's two of our actors here in Havre, but we also have a special guest actor joining us for this show. You may have heard of him. His name is Ed Asner."

"That's right, the Ed Asner," Dean said. "OK, for you young ones out there who aren't going to understand who that is, think 'Elf,' think Santa ... Santa is coming to town to do a show with us. That is pretty awesome."

Asner started acting in credited roles in the 1950s but rose to stardom with his role as the irritable but warm-hearted and lovable news editor in "The Mary Tyler Moore Show" and followed with the title role in the spinoff "Lou Grant."

He has been nominated for 20 Emmy awards, winning seven, and served as president of the Screen Actors Guild from 1981 to 1985.



Ed Asner joins Montana Actors Theatre Oct. 12-14 in "God Help Us."

Montana Actors' Theatre artistic director and co-founder Jay Pyette (also a Montana Arts Council member), who will co-star with Asner along with MAT's Kate Hagen in "God Help Us," said the actor's coming to Havre started with online visits with Asner's daughter and agent, Liza.

Legendary actor, page 5

Americans Speak Out About the Arts

New opinion survey shows broad support for the arts

Americans for the Arts recently released *Americans Speak Out About the Arts in 2018*, one of the largest national public opinion surveys of American perceptions and attitudes towards the arts and arts funding. The new research demonstrates that Americans continue to be highly engaged in the arts and believe more strongly than ever that the arts promote personal well-being, help us understand other cultures, are essential to a well-rounded education, and that government has an important role in funding the arts.

Americans Speak Out About The Arts in 2018 is the second in a series of national public opinion surveys about the arts (the first was conducted in 2015). The poll was conducted by Ipsos Public Affairs



(the third largest survey research firm in the world) on behalf of Americans for the Arts during the week of May 9-16, 2018.

To ensure precision in the findings, a sample of 3,023 adults were interviewed online (by way of comparison, the typical national political poll has a sample size of just 1,000 adults). Additionally, a sample made up of adults living in the following eight states (roughly 305 interviews completed per each state) was surveyed for state reports: Alaska, Alabama, Arizona, Florida, Maine, Montana, Nevada, and Tennessee.

Learn more about the report at www.americansforthearts.org.

What Montanans Say, page 2

Helen "Gus" Guthrie Atwood: A force of nature

Helen "Gus" Guthrie Atwood, 79, died Sept. 25 at BeeHive Homes in Missoula after a long illness. Gus was a force of nature who left an impression on everyone who met her. She counted herself lucky, and was known to say her dreams were so hilarious that she woke up laughing. When her time came, she was ready.

Born June 17, 1939, in Great Falls to Harriet Larson and A.B. Guthrie Jr., Gus attended grade school in Lexington, KY, and summered at her parents' cabin outside Choteau. She attended Great Falls High School for two years, then studied at Abbot (Phillips) Academy in Andover, MA, for her junior year.

In 1956, Gus was admitted to the University of Montana in Missoula, where she majored in English and was a member of the Kappa Kappa Gamma sorority. After graduation, she earned a scholarship from Viking Press



Helen "Gus" Guthrie Atwood

to attend New York University, where she earned a master's degree in book publishing. While living in New York City, she worked at Viking Press reading and editing manuscripts.

In 1962, her abilities in sales drew her to San Francisco, where she worked as the publicity director at the Mark Hopkins Hotel. In 1963, she married J. Daniel Kemphaus and moved to Los Angeles, where she worked buying and selling time on radio and TV as media director of various advertising businesses.

In 1967, having divorced Kemphaus, Gus married jazz musician and composer Hub Atwood in Memphis, TN. Their daughter, Eden, was born in 1969. Gus continued to work in media-related jobs in Memphis.

In 1974, she moved with her daughter back to Great Falls and worked for Wendt Advertising and, later, KFBB

TV. After her marriage to Hub ended, she married Richard R. "Shag" Miller in 1979 and moved to Butte.

Gus cared fiercely about the arts and volunteered with many nonprofits, working with the Montana Arts Council, the Montana Repertory Theatre, the Museum of the Rockies, the YMCA and the Butte High School Theater. With the help of Bob Poore and others, Gus restored the old Fox Theatre, now the Mother Lode Theatre, in Butte. Gus was one of six recipients in 2001 of the Governor's Humanities Award.

In 2009, Gus moved back to Choteau to pursue her hobbies of cooking, music and reading.

Gus loved dogs, dachshunds most of all. And she loved words. She was a stickler for grammar, and easily one of the best-read people her friends were ever likely to meet. Gus was also renowned for her humor ... She played the ukulele and had a song for every occasion.

... Gus was equal parts Mae West, Calamity Jane and Dorothy Parker. The family requests that memorial donations be made to the Mother Lode Theatre in Butte.

— From the *Montana Standard*, Sept. 27



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Sign up for MAC's eNews

Between the quarterly issues of the *State of the Arts*, our staff publishes four separate e-newsletters with opportunities and information:

- Artists' eNews
- Arts Educators' eNews
- Arts Organizations' eNews
- Public Artists' eNews

If you'd like to sign-up for one or more of these, please offer us your contact information and what you'd like to receive at: art.mt.gov/enews or send us an email at: mac@mt.gov.

FROM THE DIRECTOR

Tatiana Gant, Executive Director
tatiana.gant@mt.gov



Photo by Czelsi Kozak

Expression and engagement abundant in Montana

I had an inspiring visit with the founders of Mountain Time Arts, a new grantee of the Montana Arts Council. With a mission to “enliven our relationships to ... history, culture, and environment,” Mountain Time Arts (MTA) has produced a thoughtful array of site-specific performances that spotlight issues critical to Montanans. It was a lively conversation that jumped from aesthetics to the environment, to civic engagement. I left impressed with MTA's practice to empower scholars, scientists and artists to engage with their community and inspire deep thinking.



Northern Cree Drummers and Singers at “Cherry River, Where the Rivers Mix,” a performance piece produced by Mountain Time Arts Aug. 23 near Bozeman. (Photo by Elly Vadseth Stormer for *Hyperallergic*)

Americans for the Arts Convention. Addressing the topic of the urgency of art and culture, Mr. Morial drew comparisons to historical societies like the Egyptians, Romans and Aztecs, acknowledging their significant contributions to civilization. He noted that the demise of these cultures was not due to their over-investment in humanities or education, in fact, they are remembered for those elements. He postulated that their downfall was due

to the divisions and conflict they allowed to form in their communities. It was an obvious allusion to the current climate in America.

As a state agency, the Montana Arts Council (MAC) exists to meet the artistic and cultural needs of Montana's residents, to nurture those things that become our history. These investments of public dollars are made in a

Art can counteract divisions

My conversation with MTA was still fresh when I heard Marc Morial, the president of the National Urban League, speak at the

What Montanans say about the arts (from page 1)

Montanans believe the arts provide meaning to their lives and make their communities better places to live.

- **76 percent of Montana adults attended an arts or cultural event during the previous year**, such as the theater, museum, zoo, or a musical performance.

- **People in Montana are more likely to be personally involved in artistic activities as arts makers** (62 percent) than American adults nationally (47 percent).

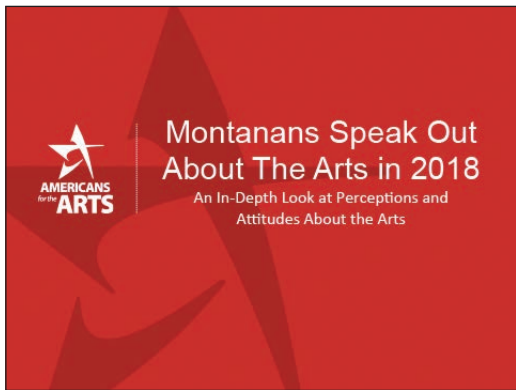
- **Montanans are especially likely to agree that the arts are a form of pure pleasure** when they experience or participate in them (73 percent), and 72 percent believe the arts help them understand other cultures better.

- **75 percent of Montanans believe the arts help students perform better academically**; 61 percent believe that the arts improve healing and the healthcare experience; and 47 percent agree that the arts are helpful to military personnel transitioning back to civilian life.

- **Six-in-ten Montanans agree that creativity enhances success in the workplace** (61 percent). Six-in-ten Montanans also say their job requires them to be creative – either individually or as part of a team – and come up with ideas that are new or unique (61 percent).

- **In Montana, there is consensus when it comes to how the arts impact tourism**, with about nine-in-ten adults in agreement that the arts attract travelers and are good for tourism (86 percent).

- **Three-quarters of Montana residents agree that the arts have a social impact and improve the quality and livability of their community** (74 percent vs. 71 percent nationally).



- **About four-in-ten adults in Montana think federal spending** per person on nonprofit arts organizations is not enough (42 percent).

- **Most adults in Montana disapprove of the government eliminating the**

National Endowment for the Arts, including 41 percent who strongly disapprove.

What Americans say about the arts in 2018

Americans are highly engaged in the arts and believe more strongly than ever that the arts promote personal well-being, help us understand other cultures in our community, are essential to a well-rounded K-12 education, and that government has an important role in funding the arts.

- **“The arts provide meaning to our lives.”** 69 percent of Americans believe the arts “lift me up beyond everyday experiences,” 73 percent feel the arts give them “pure pleasure to experience and participate in,” and 81 percent say the arts are a “positive experience in a troubled world.”

- **“The arts unify our communities.”** The personal benefits of the arts extend beyond the individual to the community, with 72 percent believing “the arts unify our communities regardless of age, race, and ethnicity” and 73 percent agreeing that the arts “helps me understand other cultures better.”

- **“Most of us seek out arts experiences.”** Nearly three-quarters of the adult population (72 percent) attended an arts or cultural event during the previous year, such as the theater, museum, zoo, or a musical performance.

- **“We experience the arts in unexpected places.”** Americans also enjoy the arts in “non-traditional” venues, such as a symphony

way that is intended to strengthen communities, enhance learning, and develop creative potential. Art is the device that can counteract destructive divisions, a way to stay connected with our humanity.

Inspiring expression and connection in Montana

Montana's Shakespeare in the Parks was honored with a Governor's Arts Award in 1991 for their commitment to Montana. In Helena, where I live, their visits are so valued that the community fundraises to have two performances. Kindness and courtesy were everywhere as we negotiated close quarters, filling every possible space. The library lawn, blanketed with people, was near silent as the actors used unfamiliar words to tell the most recognizable stories. I tracked the people who happened upon the performance and lingered to take it in. It was a magical evening, and I left feeling grateful for the experience.

I had similar thoughts in the very different environment of Blackfoot Pathways: Sculpture in the Wild in Lincoln. In the handful of times that I have visited this season, I've been struck by how differently visitors interact with the park. Some have the reverence seen museums, carefully reading the markers and studying the art. Others, like my children, bound along the trail, as enamored by the setting as the sculptures. I've only seen evidence of the next type: those inspired to leave their mark in stacks of rocks, balanced sticks, and arranged leaves. Sculpture in the Wild bridges the environment, art, and history in a way that makes every visitor comfortable.

Each of these organizations engages outside of the usual art venues, with atypical audiences, who are authentically engaged. MAC is proud to nurture an environment that inspires expression and results in connections.

I'll end with this quote by Herbert Marcuse: “Art cannot change the world, but it can contribute to changing the consciousness and drives of the men and women who could change the world.”

in the park, a performance in an airport, or exhibitions in a hospital or shopping mall (70 percent).

- **“There is near universal support for arts education.”** The vast majority agree that the arts are part of a well-rounded K-12 education (91 percent). Over 90 percent say students should receive an education in the arts in elementary school, middle school, and high school; 89 percent say the arts should also be taught outside of the classroom in the community.

- **“We support government arts funding at all levels.”** Most Americans approve of arts funding by local government (60 percent), state government (58 percent), federal government (54 percent), and by the National Endowment for the Arts (64 percent).

Continued on page 17

STATE OF THE ARTS

State of the Arts is published four times a year by the Montana Arts Council and produced by *Lively Times*.

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

Next Deadline: The deadline for submissions is Dec. 5 for the Winter issue (January-March). Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email mac@mt.gov.

Subscriptions: *State of the Arts* is available free of charge to Montana residents as a public service of the Montana Arts Council. To subscribe, call 406-444-6430, or update or sign-up online at art.mt.gov. Out-of-state subscriptions are \$15 per year; mail your check to Montana Arts Council, PO Box 202201, Helena, MT 59620.

CONGRATS TO ...

Great Falls author **Jamie Ford**, whose debut novel, *Hotel on the Corner of Bitter and Sweet*, has been adapted for a musical by Lainie Sakakura (producer) and Paul Fujimoto (music/lyrics). The cast held a developmental reading Sept. 17 at The Playroom Theater in New York City. In addition, producer Diane Quon announced last year that she had acquired the film rights to the book, with Joseph Craig of StemEnt as producer and George Takei as executive producer. In a statement, Takei said he was “captivated by Jamie Ford’s novel when I first read it and visualized a compelling film in my mind’s eye. I saw the drama of enduring love despite governmental racism, the passage of time and the vicissitude of life. What a wonderful film it would make. Now we are beginning the exciting adventure of making it happen.”



Jamie Ford

Author **Emily Danforth**, whose novel, *The Miseducation of Cameron Post*, has been reimaged on the silver screen six years after it debuted in print. The film version encompasses about a third of the nearly 500-page novel’s material, focusing primarily on the portion of the book in which the teenage title character (and Miles City resident) Cameron Post is sent to a religiously motivated gay conversion therapy camp after her sexuality is discovered by family. Danforth told the *Billings Gazette* she sees the indie film as “a love letter to the novel,” and “very much its own thing.” It received the prestigious Grand Jury Prize at the 2018 Sundance Film Festival and *New York Times* film critic A.O. Scott described the movie as “navigating troubled culture-war waters with grace, humor and compassion” and “a movie that deserves a wide and diverse audience.”

– From the *Billings Gazette*, Aug. 30



Emily Danforth

Emmy award-winning contemporary classical composer and conductor **Eric Funk**, who won Best of Show at the Global Music Awards for his Concerto for Piano and Orchestra, Op 72. The alluring composition is performed by Montana pianist **Philip Aaberg** and the Latvian National Symphony Orchestra, conducted by Terje Mikkelsen. The Global Music Awards is an international music competition that celebrates independent musicians. It is widely recognized by industry insiders as giving legitimacy to highly talented artists and is recognized as music’s “golden seal of approval” (www.globalmusicawards.com). Funk, who teaches at Montana State University-Bozeman, has had a banner year, winning a special judges’ citation last spring for the Best Concerto/Concerted Work of the Year from the American Prize, as well as a Northwest Regional Emmy Award for a documentary film based on his composition, “The Violin Alone.” The artist’s considerable compositional output includes nine symphonies, four operas, six ballet scores, three large works for chorus and orchestra, 19 concertos, several orchestral tone poems, and numerous works for chamber ensembles, solo instruments, and vocal works. He discussed “My Life Is Music” Oct. 8 at MSU as part of the Provost’s Distinguished Lecturer Series.

Rocky Mountain Ballet Theatre of Missoula, which headed to China Sept. 5-18 as part of a cultural exchange and is in Russia Oct. 6-26 to attend the inaugural Alfia Avzalova Festival in Kazan. In China, the troupe participated in the Silk Road Arts Festival in Xian in Shaanxi Province, and then traveled to Beijing to take their unique program to Chongqing’s Southwest University of Politics and Law and Beijing Normal University. These performances were sponsored in part by the Confucius Institute at the University of Montana under the direction of Suhan Chen. RMBT received a U.S. State Department grant to travel to Russia, where it was the only U.S. group invited to perform at the festival. In addition to Montana-themed ballets and championship Native American dancers, this diplomatic and cultural tour will include renowned singer **Suzanne Carey**, a native Montanan who now sings professionally in Vienna, Austria. When it returns to its hometown, RMBT will once again gear up for the annual Ballet Beyond Borders, a unique combination of dance and diplomacy held in January.

Marianne Adams of Helena’s Grandstreet Theatre School, who was one of eight outstanding educators from schools and performing arts centers around the country selected to work one-on-one with Broadway greats at the ninth annual Freddie G Fellowship, held July 11-14 in New York City. The event was underwritten by Myrna and Freddie (“G”) Gershon, co-chairmen and leading theatrical licensors of Music Theatre International (MTI). The four days of events honored instructors and teachers who are working to make a difference for their students and communities through the process of staging musical

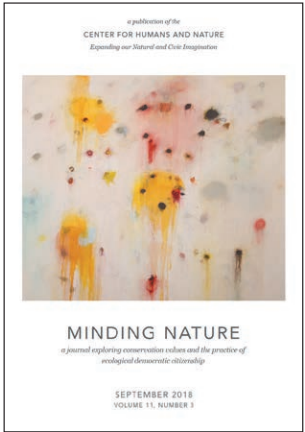


Marianne Adams (right) with Myrna and Freddie Gershon

theatre productions in their schools and educational theatre groups. In addition to the New York experience, each of the teachers received \$5,000 from the Gershons to enhance their arts programs. “These teachers perform inspiring work with limited financial resources,” says Freddie Gershon. “We want to give them the opportunity to live the Broadway experience and interact with qualified professionals to reward them for all they do to introduce the next generations to live theatre and simultaneously enhance their knowledge, skills and experience.”

Michael McGill, Missoula Children’s Theatre’s executive director, who was recently interviewed for the National Endowment for the Arts’ online arts magazine. “Missoula Children’s Theatre: Magic Happens When Kids Do Theater” focuses on MCT’s national tour and is part of the NEA’s exploration of public art in America. Listen to the interview at www.arts.gov/audio/missoula-childrens-theatre-magic-happens-when-kids-do-theater.

Montana artist **Sandra Dal Poggetto**, whose artwork is featured in the fall issue, and adorns the cover of *Minding Nature*, published by the Center for Humans and Nature. In an article titled “Landscape Art? An Interview With Sandra Dal Poggetto,” senior editor Anya Claus interviews the artist about her paintings. “Sandra Dal Poggetto and I spoke over the phone for this interview, me on the urban Chicago end and Sandra from the wilds of Montana on the other,” begins the story. “She is a landscape artist with a different understanding of landscape paintings – her landscapes cross temporal and spatial scales, creating an amazing array of pulsing and colorful canvases.”



Sandra Dal Poggetto’s work on cover of *Minding Nature*



Sampling from “Remember Me” series by Jane Waggoner Deschner

found words and photographs.” This project, now numbering over 500 individual pieces, intimately connects vernacular photographs with anecdotes culled from family/friend-written obituaries. She has included sentences from all 50 U.S. states and many Canadian provinces in an effort to “illustrate our collective narrative. We see our truths, through photos and words, reflected in the lives of others ...”

Billings artist **Connie Dillon**, who was one of 63 artists selected from 897 entries for the Maryland Federation of Art’s American Landscapes Exhibition, juried by Joann Moser, the senior curator emerita of Smithsonian American Art Museum and past museum senior curator of graphic arts. Dillon’s “Cliffs of Ghost Ranch,” an acrylic on canvas, was chosen for the federation’s exhibition, on display Aug. 23-Sept. 22 at Circle Gallery in Annapolis, MD. And on the other coast, her painting, “Creek Concerto,” has been accepted for the 27th annual International Society of Experimental Artists’ exhibition and art symposium. The exhibit runs Sept. 7-Oct. 28 at the Runyan Gallery in the Oregon Coast Council for the Arts Newport Visual Arts Center in Newport.

Silk painter **Christy Lynn Greene**, a Certified MAP artist, and who was recently awarded the honorary international designation of “Master Silk Painter” by Silk Painters International (SPIN) in recognition of her “innovation in silk painting, unique perspective, joy of teaching, and service to Silk Painters International ...” Her piece, “Iris Floriology,” was selected for the Silk Painters International Show in October at Arrowmount School of Arts and Crafts, Gatlinburg, TN, and also juried into the Katara International Arts Festival in November in Doha, Qatar.

Livingston artist **John Banovich**, who unveiled his new original oil painting, “Fresh Powder,” at the Western Visions Exhibition and Sale, Sept. 14 at the National Museum of Wildlife Art in Jackson, WY. The 31st annual Western Visions, presented by the National Museum of Wildlife Art, is the signature event of the Jackson Hole Fall Arts Festival.

More Congrats on next page



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Send us your good news

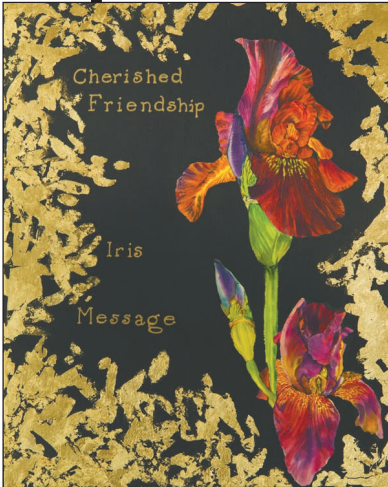
Artists, writers, musicians, arts educators and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o Kristi Niemeyer, 207 6th Ave. E, Polson, MT 59860; or better yet, email kristi@livelytimes.com.

If you include a digital photo, please make sure it’s at least 200 lines per inch (lpi or dpi) and a file size of over 500kb.



“Cliffs of Ghost Ranch” by Connie Dillon



“Iris Floriology” by Christy Lynn Greene

Congrats compiled by Kristi Niemeyer for *State of the Arts*



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Conrad's Orpheum Theatre celebrates a century

The Orpheum Theatre, built in 1918 and then rescued and renovated in 2001, celebrated 100 years of entertainment in the Golden Triangle region of North Central Montana with a Centennial Extravaganza Oct. 4-7.

More than 60 actors paid tribute to the theatre through song, dance and comedy, culminating in a birthday party for the Orpheum at nearby Joe's Steakhouse.

When it opened in April 1918, the Orpheum Theatre represented the latest in motion picture theatre construction. Over the years, it fell into disrepair and became unusable because of a leaking roof. In 2001, the Pondera Arts Council, with the help of grants and donations, purchased the ramshackle building in Conrad. A \$151,000 grant from the Wiegand Foundation was awarded to PAC in 2002 to renovate the auditorium and stage portion of the Orpheum. The renovation was completed in 2003 and the grand opening ceremony in November 2004 featured a performance by the Cascade Quartet.

A new addition, housing dressing rooms and a bathroom for performers, as well as much needed office space, was unveiled during the centennial celebration.

More Congrats to ...

Connie Herberg of Shepherd, who has been honored with the executive director's Benevolent Artist Award from the Oil Painters of America. OPA juror Roger Dale Brown accepted her painting, "Three Amigos," into the 2018 Salon Show Juried Exhibition held June 22-Sept. 1 at the Crooked Tree Arts Center in Traverse City, MI.

To Montana author **Lorna Milne**, whose biography *Evelyn Cameron: Photographer on the Western Prairie* was selected by the Montana Center for the Book for the National Book Festival's "52 Great Reads" list. Milne's young adult biography is the story of a young spunky British woman of genteel upbringing who sets sail for the United States against her family's wishes, spending the rest of her life in eastern Montana and becoming one of the region's most famous photographers. Milne joined dozens of best-selling authors, leading historians, American poets and children's writers at the 2018 National Book Festival, held Sept. 1 in Washington, DC.

Whitefish Review, which has continued to expand its distribution and is now featured in over 200 bookstores nationwide, including 175 Barnes & Noble locations. The independent literary journal is distributed by TNG (The News Group), North America's largest supplier of periodicals. "We're proud of our roots and first want to give a shout out to Bookworks of Whitefish, our favorite local bookstore and the first to put us on their shelves 11 years ago," said Brian Schott, founding editor of *Whitefish Review*. "As our story continues, being recognized by the largest magazine distributor in the country, as well as a major retail chain like Barnes & Noble, is a good next chapter." Since 2007, *Whitefish Review* has published more than 700 artists and writers, with typically about half of the work coming from Montana. Issue #23, "Our Living Planet," hits newsstands in December.

The community of **Butte**, which was selected as one of 20 Main Street Communities in the National Partners in Preservation Competition and is this year's only Montana Partners in Preservation project. Butte's project focuses on the diversity and inclusion represented by the work to preserve the **Mai Wah and Wah Chong Tai Buildings** in what was once Butte's Chinatown. In the late 1800s, Butte thrived as an industrial metropolis built on fabulous fortunes generated by copper mining. A Chinatown of nearly 2,500 Asian residents flourished within the larger city. From 1895 until the 1930s, Asian entrepreneurs operated dozens of different businesses in Butte. Partners in Preservation: Main Streets seeks to inspire long-term support from local citizens for sites on Main Street. The public will decide which historic sites will receive a share of the \$2 million in preservation funding by voting for their favorite main streets through Oct. 26 at VoteYourMainStreet.org (Butte and Montana supporters can vote directly at voteyourmainstreet.org/Butte). Top vote getters will receive up to \$150,000 in funding to support a bricks-and-mortar project to preserve and restore historic buildings in their community.

The community of **Missoula**, which ranked the 10th most Arts Vibrant medium-sized community in the U.S. in this year's Arts Vibrancy Index. The National Center for Arts Research index highlights and celebrates communities of every size and in every region that have cultivated higher levels of arts activity per person living in the community. The NCAR uses the term "vibrancy" in keeping with Merriam-Webster's definition of the word: "pulsating with life, vigor, or activity." The organization accumulates data from nonprofit arts and culture organizations as well as their communities in order to accurately draw their research.

TRANSITIONS

So long and best wishes to **Darren Rich**. The executive director of the Billings Symphony Orchestra and Chorale moved to Texas in September to serve as director of the Las Colinas Symphony Orchestra. According to board president Bob Griffin, "Due in no small part to Darren's efforts over the past five years, our organization is in a very strong position to attract highly qualified candidates as we begin our search for a new executive director." As the search gets underway, the BSOC welcomed **Leslie Blair**, who is serving as interim executive director. Blair was responsible for marketing and communications at Billings Clinic for 23 years and has 18 years of national advertising experience with BBDO and Grey Advertising in Los Angeles, CA. She has a degree in instrumental conducting from the University of Montana with a music education certificate. She also played violin with three symphony orchestras, including the Billings Symphony, and currently serves as a pianist for her church. "I am so excited to find my dream job where I can use my music and business background to support the Billings Symphony Orchestra and Chorale," she says. "We are extremely pleased and excited that Leslie has agreed to lend her energy and enthusiasm to the symphony during this transition period," said Griffin. "I very much look forward to working with her as the Billings Symphony enters its 68th season."



"Three Amigos" by Connie Herberg

Welcome to violist **Alyssa Roggow**, who joins the Great Falls Symphony as principal violist and the newest member of the Cascade Quartet. **Maria Ritzenthaler**, who has held the position since 2015, resigned from her role to move to the Seattle-Tacoma area with her husband, composer **Sam Krahn**, who was recently appointed to a teaching position at Green River College in Auburn, WA. A native of Iowa, Roggow makes the move from Rochester, NY, where she most recently completed graduate studies at the Eastman School of Music. Praised by the *Boston Musical Intelligencer* as a violist with "sparkle and excellent balance," she enjoys a diverse career as a chamber musician and educator. In 2012, she toured the Midwest with the Quasari String Quartet, and has since performed in ensembles in New England, Canada, and Austria. In 2016, she trained in Visual Thinking Strategies, an outreach tool developed at the Museum of Modern Art in New York City,

and is currently developing a series of concerts and workshops that bring chamber music and visual arts together with lively audience engagement. An avid proponent of contemporary music, she regularly appears with Slee Sinfonietta, and has also performed at the New York City Electroacoustic Music Festival with Switch~Ensemble, the Red Note New Music Festival with the Quasari Quartet, and the Breaking-the-Fourth-Wall Festival Marathon with the Craig Michael Davis Ensemble. Roggow received performance degrees from the University of Illinois at Urbana-Champaign and the Eastman School of Music, with further string quartet studies at Indiana University. "I'm excited to join this group of wonderful musicians and get to know the Great Falls community through our performances and outreach," she says.



Alyssa Roggow

CONDOLENCES TO ...

The family and friends of Hollywood filmmaker **Todd Chestnut**. The Billings native died following a sudden heart attack on Sept. 14. He was born in Billings in 1951 and earned degrees in both finance and filmmaking. His capstone student film was a national finalist in the Student Academy awards. After graduation, he worked briefly at KULR TV before starting a career as a stockbroker at Shearson Lehman Brothers in Billings. After several years he started a second career as a Hollywood film editor. He edited music videos for bands such as Paul McCartney and Wings, Extreme, Mark Knopfler and Ice Cube. He made a name for himself in non-fiction working on many different television series for the Discovery Channel. One of his favorites was a project for comedian Bobcat Goldthwait who kept him in stitches through the process. Eventually he transitioned out of editorial and focused his remaining years on screenwriting.

— From the *Billings Gazette*, Sept. 19

The friends and family of **Shirley Zupan**. The former Red Lodge resident died Aug. 10 in Bozeman; she was 93. During her many years in Red Lodge, her passion for history and preservation spurred her to help create the Carbon County Historical Society and Museum, serving as its president on and off for 30 years and receiving many awards for her work. She co-authored with her friend, Harry Owen, the book *Red Lodge, Saga of a Western Area*, and worked tirelessly toward developing awareness of the rich architectural heritage in Red Lodge and encouraging the preservation of it in an authentic way as a means to developing a healthy business climate and pleasant place to reside. Her legacy lives on.

— From the *Billings Gazette*, Sept. 11

The family and friends of artist Janet Elizabeth McGahan. She died of cancer Aug. 17 surrounded by her family in her home on the Jocko River. She was 73 years old, and the center of a small universe. With her husband, Jerry McGahan, she ran a beekeeping business called Old World Honey, raised children and was a patron saint of wounded animals. Above all else, she was an artist. She found art wherever she looked — the shapes in linoleum, the rocks in a river, the colors in a shadow. She sketched students when she was a substitute teacher in Arlee in the 1980s. Later she painted. She was taught and inspired by the late Chinese painter Tu Baixiong. McGahan connected with people through art on visits to India, Bolivia, Peru, China, Mexico, Cuba and Haiti. She painted rich oil portraits and landscapes, and vivid watercolors of elk, foxes, bears and birds. Her work hung on the walls of the Dana Gallery in Missoula and the Hangin' Art Gallery in Arlee. She was a member of the Montana Watercolor Society, the Oil Painters of America and the Killdeer Artisans Guild. She leaned into the world and cultivated a kinship of kindness ... and was a great appreciator, which meant she was always rich.

— From the *Missoulian*, Aug. 21



Janet Elizabeth McGahan

More Condolences on next page

Montana Performing Arts Consortium welcomes new director

As of Oct. 1, Keern Haslem has stepped in to head up the Montana Performing Arts Consortium. “I’m thrilled about the dedication that MPAC has had keeping this organization going,” says Haslem. “It is an honor to become its new leader.”

Haslem brings a wealth of experience to his new role as MPAC’s part-time executive director. He served as the events on-call and house manager at the Mansfield Center for the Performing Arts in Great Falls. He is also a founding member and treasurer for the Mansfield Center for the Performing Arts Foundation.

Haslem has been a union stagehand for seven years. He’s written two feature-length plays that have both been produced – one straight play and one musical (which went on to the New York Theatre Festival). He holds a bachelor’s degree in sociology from the University of Providence in Great Falls.

He lives in Great Falls, as do his two children, Valon and Isis. He will be combining his new duties with his current part-time responsibilities at the Paris Gibson Square Museum



Keern Haslem
of Art, where he serves as the museum’s project coordinator.

“After 30-plus years, John Barsness decided to have a well-deserved retirement from MPAC,” said Tom Webster, president of MPAC. “We are pleased to have hired Keern, who will bring new energy and ideas to the board. And we wish John all the best.”

MPAC is a non-profit coalition of Montana and regional performing arts presenting organizations and artists. Founded in 1981, its mission is to promote booking of quality artists; increase skills in presenting and touring; and reduce expenses for artists and presenters through block-booking.

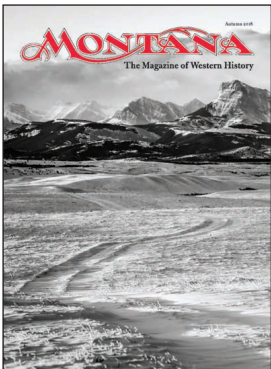
The annual Showcase and Conference is Jan. 25-27 at the Mansfield Performing Arts Center in Great Falls. For more information, visit mtperformingarts.org.

Haslem may be reached at keernz@live.com or 916-798-4479.

Montana Performing Arts Consortium’s annual Showcase and Conference is Jan. 25-27 at the Mansfield Performing Arts Center in Great Falls. For more information, visit mtperformingarts.org.



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MHS magazine focuses on Ivan Doig

It’s not often that *Montana The Magazine of Western History* publishes a special issue, but the subject of the new Autumn edition is Ivan Doig, one of Montana’s most prolific authors. His love of history, understanding of human-landscape interactions, and affection for working class people distinguish his novels as genuine portrayals of Montana at a particular time and place.

The genesis for this dedicated issue was set into motion when Ivan’s wife Carol decided to make Montana State University the home for the Doig collection and a symposium took place at MSU in 2017.

The cover of the Autumn issue features a photograph of the Rocky Mountain Front – the scene of many Doig works – titled “Old Man of the Hills,” taken by East Glacier photographer Tony Bynum. Bynum is a member of Oregon’s Confederated Tribes of Grand Ronde and an international photojournalist known for his stunning landscape, wildlife and outdoor lifestyle photography.

To subscribe to the magazine visit mhs.mt.gov/pubs/magazine/subscribe. The magazine is also available at many newsstands across the state.

CONDOLENCES TO ...

The family and friends of quilter **Eileen Ann Larkin**. She died Aug. 11 in Missoula at age 62. Born on April 12, 1956 in Huntington, NY, she grew up in Virginia and Texas and graduated from Texas Chiropractic College in 1982. After moving to Montana in 1990, she turned a hobby – her love for quilting – into a successful business, Timeless Treasures Quilt Shop, which eventually became Timeless Quilts and Friends. In 1999, she returned to school to complete her undergraduate degree and went on to attend the University of Montana’s School of Law, completing her J.D. in 2003. At her graduation, her classmates named her Student of the Year. They noted the inspiration she provided other students, raising two teenage daughters on her own while attending law school and continuing to jointly run Timeless Quilts and Friends. An accomplished attorney, she clerked in the Hamilton courts before moving on to become a Montana State Appellate Defender, with most of her time as a lawyer spent practicing before the Montana State Supreme Court. Throughout her life, Larkin used quilting as a fundraising tool for worthy causes. She, along with several other quilter-moms, created the Nutcracker Quilt to raise money for Garden City Ballet Company. She organized a large group of quilters to ensure that every bed at Camp-Mak-A-Dream had a quilt for the children who attended. She donated quilts to the Women’s Law Society Auction at the University of Montana to help raise funds for the YWCA.

– From the *Missoulian*, Aug. 19

The family and friends of **John Wesley Contway**. The humanitarian, singer, songwriter, guitarist, and artistic, Facebook-loving, child-saving social worker died Aug. 7. He was born March 24, 1954, at Ft. Belknap Agency where he was known as “Big John,” and was the son of an older Lakota mother and a Lakota-Chippewa father. He found his first love, playing bass guitar and singing, at an early age and with his lifelong best friend, Victor Miller, launched their first band, Logna. His music career continued with a succession of groups including the Allstars Band, the Be-Bop Buckaroo Band, and finally the Freeman Harper Band. Contway wrote and sang lead on Harper’s original songs, and the band developed a broad, loyal fan base across the Montana Hi-Line. Their 1980s recordings featured Contway singing lead on six of his original songs (available online at lostsoundsmontana.bandcamp.com). He graduated from UM in 1985 with a BFA in Art Therapy, and continued to work as a child advocate and social worker at Ft. Belknap, the Missoula Indian Center, and for Hill and Blaine counties. During these years, he continued to play music on the side with Harper, then with the US-87 band. In 2000 he completed his master’s degree in social work at UM and went on to serve Native people in Alaska before returning to Montana to provide therapy at the Northern Montana Hospital and Hill County Center for Mental Health in Havre until 2011. In 2016 he published his first book, *Red Shadows of the Blood Moon*, the first half of his original manuscript; friends are still editing the second half, “which will be published ... we promised.”

– From the *Missoulian*, Aug. 22

The family and friends of **Matthew A. Dale** (1959-2018). The former president and board chair of the Helena Symphony Orchestra and Chorale died Aug. 17 at his home in Helena. In addition to assisting many other non-profits and serving as director of the Montana Department of Justice’s Office of Consumer Protection and Victim Services, Dale loved great conversation, great food and drink, short meetings, and music. The Helena Symphony Orchestra and Chorale dedicates the performance of Durufle’s Requiem, performed during its Masterworks

concert Oct. 20 at the Helena Civic Center, to his memory. His obituary reports that he lived and worked by the belief that if you “treat people as if they were what they ought to be, you help them become what they are capable of being.”

– Excerpted from the Helena Symphony’s Facebook feed



“Spring” by Malcolm “Magpie” O’Leary

The friends and family of artist **Malcolm Patrick O’Leary** (aka Malcolm Magpie). He died July 31, in Arlee, where he made his home for the last 20 years. He was born Sept. 1, 1952, in Thief River Falls, MN, and grew up in Havre. He earned a bachelor of fine arts from Montana State University and a master of fine arts degree from Otis College of Art and Design in Los Angeles. He often spoke of his professional and life mentors with fondness and gratitude. A passionate, lifelong artist, he participated in regional shows and lectures, and was a founding member of Killdeer Artisans Guild. His work reflects aspects both of inward and outward observations. Some of his images address social inequalities and the degradation of the planet. Spiritual symbolism and his understanding of nature also are expressed. He explored places beyond this world through a number of shield paintings. O’Leary studied and lived Native traditions for years, coming to be respected by many as a knowledgeable healer, singer, and dancer.

– From the *Missoulian*, Aug. 15

The friends and family of **Kathy Doeden**. She died June 11 at Swedish Medical Center in Denver, after suffering a ruptured brain aneurysm at her home in Miles City. She was 75 year old. The native of La Mesa, CA, poured her heart into preserving Miles City. She was a bright and shining beacon of joy and determination to all who had the great pleasure of working with her. An enthusiastic promoter of arts and history, she participated in the rehabilitation of the Old Water Works building in Miles City into the Miles City Art Museum – a stellar project that continues to inspire preservationists and artists. She was a founding member of the Montana Preservation Alliance and a member of the Custer County Society for Preservation and the Custer County Historical Society. In the 1990s, she became the first Miles City historic preservation officer, serving in that capacity for over a decade. She remained a member of the local preservation commission, and in 2001 began her eight-year tenure on the State Historic Preservation Review Board. She also led the crusade, with Connie Muggli, to save the Miles City Northern Pacific Railway depot and to revitalize Miles City’s Main Street through local incentive programs, collaborating with local government and business owners... Her accolades and awards were numerous, but it is her love for historic Miles City that will be remembered.

– From the Montana Preservation Association

The family and friends of **John (Jack) Lepley**. The archaeologist and long-time educator described as “the keeper of Fort Benton’s history” died in May. The 89-year-old spent more than 30 years at the helm of the River and Plains Society. He was instrumental in founding the Montana Agricultural Center, in erecting the Lewis and Clark Statue during the nation’s bicentennial, in rebuilding the historic fort and in creating the Shep Memorial along the river. The levee trail and signs also stemmed from his efforts. He was instrumental in turning the town into a premier history tourism destination. “He was Fort Benton history,” historian Ken Robison said.

– From the *Great Falls Tribune*, May 30



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ARTS EDUCATION



The Montana Arts Integration Conference featured a panel discussion including (L-R): Supaman, Kojiro Umezaki and Preetiti Vesudevan of the Silk Road Ensemble, Susan Wolfe of Lame Deer Schools and UM faculty member Karen Kaufmann.

(Photo by Monica Grable/Montana Arts Council)

Montana holds first Arts Integration Conference

By Karen Kaufmann, director
UM Creative Pulse Graduate Program

UM Arts and the Creative Pulse, in partnership with SPARK! Arts Ignite Learning, Missoula County Public Schools, Arts Missoula and the Washington Foundation held Arts Transform Communities: Montana Arts Integration Conference on the University of Montana campus in Missoula, June 27-29. Conference attendees topped 200, representing 57 K-12 schools, including 54 schools from Montana and three from out of state.

The event drew pre-K-12 classroom teachers, teaching artists, administrators and community leaders. Montana OPI and the Montana Arts Council were additional conference partners, assisting in engaging participants statewide.

The event featured a festive opening reception with keynote speaker Carlton Turner, followed the next morning by a breakfast panel moderated by Karen Kaufmann that featured Kojiro Umezaki and Preetiti Vesudevan (members of the Silk Road Ensemble),

Supaman, and Susan Wolfe of Lame Deer Schools discussing the value of cultural arts residencies in low-performing school districts.

National and regional presenters covered a wide variety of topics relevant to arts integration during 31 breakout sessions. A special interest lunch enabled participants to suggest a topic of interest for conversation, drawing others with similar interests, and high school students from Belt discussed their experiences studying drama.

The conference closed with parting words by Tatiana

Gant, executive director of the Montana Arts Council, and a joyful interactive performance by students of Susan Luinstra from Bynum School with the Pattie Cake Polka (a circle dance) taught to conference participants by the children.

Participating in the conference were representatives from two other highly successful national Kennedy Center/Any Given Child sites from across the country who shared information about their programs: Marna Stal-

cup from the Right Brain Initiative in Portland, OR, and Sloan McLain from MINDPOP in Austin, TX.

Regional presenters focused on a wide variety of topics connecting to social studies, math, poetry, science, assessment, mixed-abilities, media arts, dance, cultural transformation, storytelling, theatre, visual thinking strategies, arts in rural schools, Indian education, leveraging technology, building communities, arts and the economy, and arts-integrated schools for administrators.

The heart and soul that the arts bring to education was highlighted throughout the three days. Underlying the conference were themes of justice, fairness, equality and the importance of connecting to students through art, compassion, laughter, creativity and love.

As a fourth grade teacher wrote, "Being part of all this has reminded me of why I started teaching in the first place and renewed my excitement to teach kids the way I was taught."

Another wrote: "I have a reignited passion for teaching. For the first time in years, I am excited to get back to my class in August, ready to allow my students the time and space to think critically, create, play, explore, and connect. I want to have a class where students feel safe and valued for who they are and for the contributions they bring."

"Being part of all this has reminded me of why I started teaching in the first place and renewed my excitement to teach kids the way I was taught."

– Fourth grade teacher

MAC expands regional contests for Poetry Out Loud

Entering its 14th year, Montana Poetry Out Loud – begun by the National Endowment for the Arts in partnership with the Poetry Foundation and implemented in the state by the Montana Arts Council – has long offered high school students the opportunity to engage with the work of noted poets through a highly personal competition-based experience.

As the national Poetry Out Loud website summarizes: "Poetry Out Loud encourages students to learn about great poetry through memorization and recitation. This program helps students master public speaking skills, build self-confidence, and learn about literary history and contemporary life."

While these baseline aspects of the program are certainly accurate, what so many teachers in the program will intimate is the extent to which students wear the poems, take them to heart, and rise to a level of spoken word artistry one would not expect from students of their age. For many, participation in the program alters their world view, elevates their sense of self, and inspires their own writing.

Following a pyramid structure not unlike the National Spelling Bee, students begin their work in the classroom – led, coached and inspired by their own classroom teachers

– before advancing to a school-wide competition, followed by a regional competition, and finally the State Finals competition that ultimately sends one winner from each state to the National Recitation Contest in Washington, DC.

From its inception through its 11th year, Montana Poetry Out Loud held two regional contests, both in the western part of the state, and added a third regional in Columbus the past two program years. Unsurprisingly during this time, the vast majority of participating schools were those within easy reach



Kalispell's Anna Hedinger, above right, won last spring's Montana Poetry Out Loud title. Commitments to host regional events have already been made by University of Providence in Great Falls, Flathead Valley Community College in Kalispell, Montana State University in Billings, and the University of Montana in Dillon, in addition to Missoula, Helena and Columbus.



(Photo by Czelsi Kozak)

of a regional contest.

For the upcoming program year, an initiative aimed at expanding participation throughout the state has been launched with a goal of increasing the number of regionals from three to seven. To that end, the Montana Arts Council has sought partnerships with Montana colleges and universities, and in so doing has found willing partners well-suited to hosting the regional contests and facilitating a broad range of participation in each region, including students and their high school teachers, area writers, and the community at large.

The goals of the initiative include limiting the distance to a regional event to 150 miles or less (offering travel funds to those schools at a greater distance), providing students with on-campus exposure to a college or university near them while showcasing arts programs on those campuses, and engaging future teachers of English in the program to ensure its future growth.

While not all regionals have yet been solidified, commitments to host regional events have already been made by University of Providence in Great Falls, Flathead Valley Community College in Kalispell, Montana State University in Billings, and the University of Montana in Dillon. To become involved in the hosting of a regional event or to begin a Poetry Out Loud program at your school, please contact the MAC art education director at monica.grable@mt.gov or 406-444-6522.

GFSA's Sound Foundations offers music lessons

The Great Falls Symphony expands its educational offerings in the 2018-2019 season and school year with a program called Sound Foundations, a group lesson program for beginner and intermediate music students in grades 5-12, offered in partnership with the Great Falls Public School.

Despite a wide array of educational programs and events, the GFSA recognizes a need to bridge the gap between the young music enthusiast and the aspiring Great Falls Youth Orchestra member.

"There is a long journey between the fifth grade beginning music student and a proficient high school musician," says program coordinator Emily Wolfram. "Individualized instruction is key in achieving this."

The Sound Foundations program helps make individualized music instruction accessible to as many young music students as possible. The small class size and instrument-specific format provides a special learning opportunity that allows children to dive deep into the technical skills and fundamentals of their instrument.

Class sessions take place after school at designated GFPS campuses. For more information, visit gfsymphony.org.

ARTS EDUCATION

Jennifer Ogden: Artist, teacher, lifelong learner

By Monica Grable
Arts Education Director

Among the hallmark traits shared by exemplary educators – perhaps particularly true of those in the arts – is that they are experience seekers, inquisitive by nature, and model lifelong learners. Jennifer Ogden, Victor School’s sole visual art teacher for more than 20 years, is one such educator.

A Montana Teacher Leader in the Arts and frequent collaborator with colleagues across the curriculum, Ogden has continually sought out learning experiences for herself that would feed her desire for first-hand encounters while in turn reap monumental benefits for her students.

This past summer, she realized yet another professional goal when she was selectively chosen for participation in the National Portrait Gallery’s Learning to Look Summer Teacher Institute in Washington, DC. Far beyond the old-school notion of a darkly-lit gallery of classical portraiture, the National Gallery is an accessible, stylistically-diverse collection of artworks representative of America’s cultural icons.

“What is remarkable about spending ample time in a world-class art museum and popular mecca for heritage-hungry pilgrims is that the museum has a broad appeal,” Ogden says. “Visitors can expect to see official portraits of their favorite Americans reflective of the highest artistic merit or simply a vintage image of record, such as a movie lobby poster.”

For an entire week, she was immersed in the stunning environment of the National Portrait Gallery’s hallowed halls, learning



Jennifer Ogden in her studio (Photo by Whitney Polich/SPARK)

along with fellow visual art, social studies and language arts teachers from across the country. Her favorites among the collection?

“I am a big fan of the artist Kehinde Wiley, and know, first hand, that students respond well to his work.”

The National Portrait Gallery has two Wiley paintings. Ogden found the portrait of of L.L. Cool J. noteworthy. “As a teacher, you will find that students have much to tease apart if they encounter it.”

Wiley’s portrait of Barack Obama drew crowds all summer long. “I found it moving to see people encounter the enormous portrait of Barack Obama in the Hall of Presidents. I saw all manner of visitors line up and wait their turn to be photographed standing next to it every day for a week.”

Another of Ogden’s favorites was “an uncommonly appealing portrait of Ronald Reagan in blue chambray shirt and blue

jeans,” likely on rotation with a more formal Reagan portrait, inexplicably drawing in visitors through sheer power of recognition. In her words, the gallery’s “preponderance of exceptional Americans is a heterogeneous sampling. Visitors are meant to see themselves gazing back from the gilded frames. It is at once a humbling and intoxicating experience.”

In addition to her time at the National Portrait Gallery, Ogden has participated in numerous other experiences that

have enhanced her teaching, including National Endowment for the Humanities’ Landmarks in History and Culture seminars and the School of the Art Institute of Chicago’s Teacher Institute for Contemporary Art. These first-hand encounters, she says, have positively impacted her teaching:

“Units I design are reflective of those immediate encounters. You inevitably find your art story – among other teacher topics – and convey it with fidelity as needed in your classroom. The more you do, the more you can do, and all teachers know their students are worth it.”



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Jennifer Ogden took this photo of the National Portrait Gallery during the Learning to Look Summer Teacher Institute in Washington, DC.

Deadline Nov. 18 for MASO Young Artists Competition

The Montana Association of Symphony Orchestras (MASO) invites all Montana musicians, ages 13 to 22 that play any of the standard orchestral instruments, to apply for its biennial Young Artists Competition, to be held Saturday, Jan. 12, 2019 in Bozeman. Applications for the MASO Young Artists Competition may be downloaded from the MASO website at www.montanasymphonies.org and must be postmarked no later than Wednesday, Nov. 21 for this statewide competition.

“The MASO Young Artists Competition has a great tradition of identifying and presenting some of the most talented musicians in our state,” said Gordon Johnson, coordinator of the contest. “It’s a tremendous opportunity for young musicians to participate in the thrill of competition and to ultimately have the chance to play with a professional symphony orchestra. It’s the opportunity of a lifetime – I strongly encourage all the young



Gordon Johnson, coordinator of the Young Artists competition, conducts young musicians. (Photo by John Kutzman)

artists to apply.”

In addition to an opportunity to perform with a Montana symphony orchestra, winners of each division win a cash scholarship: Junior (ages 13-15), \$450; Senior (age 16

through high school graduate), \$650; and College (post high school through age 22), \$1,000. Participating orchestras include the Glacier Symphony, Billings Symphony, Bozeman Symphony, Butte Symphony, Great Falls Symphony, and Helena Symphony.

Once jurors have screened the applications, finalists are invited to perform in person on Saturday, Jan. 12, 2019 on the campus of Montana State University-Bozeman. The public is invited to watch these talented young musicians compete.

The Young Artists Competition, which recognizes and nurtures talented young Montana musicians, is made possible, in part, through a legislative grant from Montana’s Cultural Trust and grants from the Montana Arts Council and National Endowment for the Arts.

For more information on the MASO Young Artist’s Competition, call the competition coordinator at 406-788-4395.

Scholastic Awards open for submissions

The 2019 Scholastic Awards are open for submissions. The annual awards honor work that demonstrates originality, technical skill, and emergence of a personal voice or vision.

Public, private, or home-school students in the U.S. and Canada, or American schools in the rest of the world, and enrolled in grades 7-12 (ages 13 and up) are eligible to participate.

Visit artandwriting.org to create an account and upload work for consideration within 17 art categories and 11 writing categories. Deadlines are December to January and vary by region, with winners to be notified in February.

Artists in Schools and Communities Grant Awards

Throughout the springtime, applications for Artists in Schools and Communities (AISC) grants were reviewed via a panel process to determine awards in three distinct categories: Arts Learning Partners, Grants \$1,500-\$5,000, and Grants Under \$1,500. All awardees were selected for their impactful delivery of arts education programs in Montana classrooms, art centers, and community organizations.

This year’s AISC grant panel was chaired by Montana Arts Council member Jean Steele, and comprised of Wes Hines, Jennifer Combe, Jennifer Ogden, and John Zirkle. AISC grants awarded this cycle are listed below.

Arts Learning Partners

A Voice, \$ 10,000
Art Mobile of Montana, \$10,000
Holter Art Museum, \$7,500

Missoula Writing Collaborative, \$8,000
Montana Repertory Theatre, \$9,435
Montana Shakespeare in the Parks, \$10,000
Spark! Arts Ignite Learning, \$8,000
Rosten Foundation (MAPS), \$10,000
WaterWorks Art Museum, \$7,500

AISC Grants, \$1,500-\$5,000

Arts Without Boundaries, \$1,800
Billings Symphony Society, \$5,030
Bozeman Art Museum, \$5,000
Cohesion Dance Project, \$2,790
Great Falls Symphony, \$3,750
Helena Presents/Myrna Loy, \$1,565
Lewis and Clark Elementary, \$1,400
Lowell School, \$3,960
Missoula County Public Schools, \$3,900
Park High School, \$5,000
Stumptown Art Studio, \$5,000
Verge Theatre, \$3,295

AISC Grants under \$1,500

Alpine Artisans, Inc., \$1,295
Anna Jeffries Elementary School, \$1,462
Artists Along the Bitterroot, \$1,444
Bigger Sky Kids, \$1,499
Billings Community Foundation, \$1,344
Bynum School, \$1,499
Electric Peak Arts Council, \$1,499
Hamilton Downtown Association, \$1,400
International Wildlife Film Festival, \$1,500
North-Missoula CDC, \$800
Missoula Art Museum, \$750
Paris Gibson Square Museum of Art, \$1,500
Rocky Mountain Ballet Theatre, \$1,199
Share Your Voice Foundation, \$968
Missoula Institute for Sustainable Transportation, \$1,500
Gallatin Gateway Partners in Education, \$1,499
Rau Public School, \$1,000
The Compassion Project, \$750
Watson Children’s Shelter, \$1,480



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NATIVE NEWS

Everyday Native Free online teachers' resource focuses on lives of Native youth

Everyday Native, a new free online teachers' resource for grades 4-12, was selected by Montana's Office of Public Instruction (OPI), a leader in Indian Education, in its first week.

Everyday Native is the first collaborative teacher's resource created by non-Natives and Native Americans to focus on the daily lives of Native youth. It's designed to spark discussion and understanding among students about the experiences of navigating the two worlds of Native and non-Native life.

The mission of *Everyday Native* is set against a backdrop of startling increases in race-based bullying and hate-acts throughout the nation's K-12 educational settings. For Native American youth 15-24 years old, historical and present-day racism contributes to a higher-than-national-average rate of suicide.

Through such topics as biculturalism, family, reclaiming culture and bullying, *Everyday Native* aims to fuel a movement of new, more accurate perceptions about and respect between non-Native and Native peoples.

Cross-Cultural Collaboration: A Long Friendship

Everyday Native was created by founder-photographer Sue Reynolds with educator Cass Fey, former education director for The Center for Creative Photography at the University of Arizona, Tucson.

Beautiful, eye-opening poems by Salish



Quinton White Quills at Tom Crawford's Youth Program on the Blackfeet Reservation. (Photo by Sue Reynolds)

Indian poet Victor Charlo appear throughout the resource, providing insights into this renowned storyteller's everyday life on and off the reservation. Reynolds stays in touch with many Native families featured in the resource so that updates help keep website content accurate and relevant.

The resource was born out of the long friendship between Reynolds and Charlo, a venerated member of the Salish Kootenai Tribes. Their first collaboration included a photo-poetry book, *Still Here: Not Living in Tipis* (2013).

"I see *Everyday Native* as a unique, innovative addition to teachers toolkits," says Charlo, a longtime educator and curriculum developer. "It will bring real social change into classrooms."

Bridging the Gap between Native and non-Native Youth

"Leo wears his hair in the three-braid style that is traditional for Blackfeet boys. His hair and light skin have created problems for him." So begins the *Everyday Native* chapter, "Walking in Two Worlds," with the story of Leo Kipp who now lives on the Blackfeet Reservation in western Montana.

Students learn about Leo's life helping on his grandparents' ranch, learning his indigenous language at an immersion school, and dealing with the painful circumstances of racial bullying, whether it's being teased for his braids or being targeted for his light skin.

Each chapter of *Everyday Native* includes discussion and writing sections that follow Native youths' stories, tribal histories, and culture. Sections ask students to think about highlighted youths' experiences and also relate them to their own.

The content – which enriches language arts, Native American history, U.S. history, social studies, current events, art and more – is reviewed by Lakota and Salish educators to ensure accuracy and cultural sensitivity. Project ideas take learning beyond classrooms and into communities.

Teachers, students, parents, and the public can go to www.everydaynative.com to register for a free account and gain full access to all the materials.

Crow Fair celebrates 100 years

The Crow Nation welcomed more than 50,000 spectators to its 100th annual Crow Fair Celebration Powwow and Rodeo, held Aug. 15-20 at Crow Agency.

In partnership with the Department of Commerce, tribal members hosted a Facebook Live event Friday evening, interpreting Crow powwow culture and traditions during the Grand Entry. The event was streamed through Commerce's official Visit Montana Facebook page, which has more than 500,000 followers from across the world.

The Crow Fair is the largest Native American event in Montana and considered one of the largest powwows in the country.

"We hold this celebration every year to celebrate life and showcase Apsáalooke culture," said Crow Tribe Secretary R. Knute Old Crow. "But, it's not about showing off; it's a way of showing who we are and how far we've come together to maintain our dignity and our identity."

Fundraising effort seeks to turn *Perma Red* into TV series

A group of indigenous and women filmmakers is raising funds to transform *Perma Red*, a novel by Debra Magpie Earling, into a television series set in Mission Valley in the 1940s.

Based on a true story, the series will follow Louise White Elk, a young Séliš woman growing up on the Flathead Reservation in western Montana. Smart, strong, and beautiful, she plays pranks, challenges boys and men to race her, breaks horses, dives in the dangerous waters of the Flathead River, saves her sisters from Bureau of Indian Affairs officials, and lives as a free spirit in a world that denies Indians freedom.

Three men in her life symbolize her struggles and give her very different choices: reservation police officer Charlie Kicking Woman; Harvey Stoner, the quintessential rich, and dangerous, white man; and Baptiste, the man who represents the power and necessity of the old ways.

According to a description of the project at www.indiegogo.com, "Montana is itself a pivotal character of the movie. There is no substitute for the untamed Mission Mountains or the breathtaking valley cradled by that range."

The author, producers and screenwriter



"Perma Red" actors Alishon Kelly, Veyanna Webster and J.C. Augare.

are all Montanans and say it's their aim "to do justice to Louise's story and to exalt the beauty that is Montana."

The television adaptation for this highly acclaimed literary work is rooted in the history of Séliš (Salish) storytelling, beginning 14,000 years ago, when the Séliš began to inhabit the ancestral homeland, now known as the Bitterroot Valley and Flathead Reservation.

"We hope *Perma Red* will ignite a new generation of Selis and Native storytelling," say filmmakers.

By mid-September the crew had exceeded their goal of \$25,000 via the Indiegogo campaign to produce a pilot of the series. Once the pilot is complete, they'll submit it to

Sundance and South By Southwest film festivals, in hopes of generating enough interest to create a limited series of four or five shows for a streaming service.

The crew has already assigned the lead role of Louise White Elk to Veyanna Webster, a 17-year-old senior at Ronan High School who is Salish, Kootenai and Coeur d'Alene. Actors also include Alishon Kelly from the P'end d'Oreille and the Blackfeet tribes as Florence and J.C. Augare, an experienced actor who was born and raised on the Blackfeet Indian Reservation, as Charlie Kicking Woman.

Respected tribal elder Frank John Arlee serves as Salish language and cultural adviser, technical adviser and acting consultant. Director Maya Rose Ditloff, culturally Blackfeet and an enrolled member of the Three Affiliated Tribes in North Dakota, is director, and the team as a whole is 50 percent Native. Most leaders of the project are women – which points to another goal: to raise awareness of the epidemic of murdered and missing Indigenous women.

"Native women need to tell their own stories. Now is the time for those stories to rise. *Perma Red* is only the beginning," says Magpie Earling, who serves as a consultant on the project.

Learn more at permarredfilm.com.

Medicine Springs Library receives national award

The Association of Tribal Archives, Libraries and Museums named Medicine Spring Library at Blackfeet Community College in Browning this year's recipient of the Library Institutional Excellence Award. This award "recognizes an indigenous library that profoundly demonstrates outstanding service to its community."

Medicine Spring Library is the academic library for Blackfeet Community College, and was designated as the Blackfeet Tribal Library and Archives in 1990. The collection holds 19,000 items, 2,000 of which are archival. The library provides both student and commu-

nity spaces, such as a dedicated children's area, a comfortable reading space, study space, a public meeting room, computers, wi-fi, and the archives reading room.

Library staff offers many different types of programs for people of all ages, ranging from story times and youth art and crafts, to lectures, a book club, mini lessons on how to conduct research, and Lego robotics for girls.

"The staff plays a large part in the success of the library," said library director Aaron LaFromboise. "Without their hard work and dedication we wouldn't be able to offer as many programs as we do."

The library staff consists of two library technicians, Jessie Falcon and Michael Fast Buffalo Horse, a digitization technician Joseph D. Rutherford, and a variety of student and elder interns.

The Library Institutional Excellence Award will be presented to library staff at the annual Association of Tribal Archives, Libraries, and Museums Conference, held Oct. 10 at the Mystic Lake Casino and Hotel in Prior Lake, MN.

For more information about library services and events call 406-338-5441 ext. 2701.

ABOUT MUSIC

– By Mariss McTucker

Britt Arnesen: *Dream in Blue*

Missoula singer-songwriter Britt Arnesen has a new solo effort out called *Dream in Blue*. The Alaska native, who has been in Montana for eight years since she migrated here to play with Richie Reinholdt, has other albums to her credit and plays in several bands.

This time around, she accompanies herself on an antique 1891 Martin “parlor-size” guitar, known back in the day as a “ladies” model. On loan from California for this venture, it has gut strings and is tuned to the old standard for musical pitch, which is a bit lower than today’s 440 Hz. The instrument gives Arnesen’s sound a chunky, thick resonance that complements her soft, childlike voice.

The pieces span the country, folk and blues genres; 11 are her originals, and the last is an instrumental called “Going Home,” based on Dvorák’s “New World Symphony.” Arnesen fingerpicks her way through the album cuts, sprinkling guitar riffs around verses and adding her own two- and three-part harmonies.

The title tune, “Dream in Blue,” is country and jazzy, with an interesting chord progression. “Ciel Étoilé,” with its snappy nursery-rhyme feel, is sung in French; it appeared on an earlier album, but with more instrumentation. “L’Aubergine” finds Arnesen pickin’ the blues, and “Row Away” sounds like a sea chanty, with its minor mood and whiff of revenge. I like this one!

“No Kind of Angel,” with a melody that borrows bits of the “Tennessee Waltz,” is about a husband who travels a lot, leaving his spouse pondering fidelity. “She wonders if he’s faithful, she’s no kind of angel,” go the lyrics.

For more, visit www.907britt.com

Cole and The Thornes:

Map Maker

Cole and the Thornes’ “funky grooves, sultry vocals, and empowering lyrics,” as they say on their website, pretty much define this hot Bozeman band. Monster chops from all are glued together by Thorne’s street-wise, smoky voice and infectious melodies.

Their debut album features ukulele and rhythm guitar player Nicole “Cole” Thorne’s 10 reggae-styled originals. Thorne is joined by bandmates Jordan Rodenbiker, bass; Andy Gavin, drums; Aaron Banfield, guitar; Daniel Wood, trumpet; Jelani Mahiri, percussion; and Matt Sloan, saxophone. Sax player Matt Powell-Palm sat in for the album, too.

“Speak” storms in with a syncopated, high “hoo-hoo” vocal riff from Thorne, melded in unison with sax; it soon morphs into a throbbing and soulful R&B groove, the potent brew of bass and drums percolating all the while.

Thorne’s voice is so strong, you forget there is no other vocal accompaniment. The horn section fills in the blanks most everywhere, and dynamic guitar and uke riffs provide interludes as well. Thorne seems to cross Amy Winehouse with Bob Marley while singing, pairing his island inflection with some of Winehouse’s vocal mannerisms. It’s quite effective.

“El Viento” is an up-tempo Latin rocker; Thorne asks, “What is in store for those who have no idea on how to see?” She adds a subtle scratchy shading to her voice at will, and a slight trilly vibrato at the end of her phrases. I like it!

“Luna” has a sleepy-eyed ukulele instrumental intro and a bluesy beat. “I’ve been searching for my moon ... she don’t shine no more,” Thorne wails, stretching out her syllables.

These folks have an addictive sound. They’re full of talent and will surely get you on your feet!

Visit coleandthethornes.com.

Jim Averitt: *Secret Town Road*

Gallatin Gateway guitarist/songwriter Jim Averitt has his eighth album out of what he calls “Montana-inspired folk and Americana music.”

Helping Averitt out are local talent and violinist Chelsea Hunt, who appears throughout, and Chris Cunningham and Rick Winking, who chime in on “Saffire.” The others include Santa Barbara members of Jeff Bridges’ band, the Abiders: Randy Tico, bass; Tom Lackner, drums; Shawn Thies, background vocals; Maitland Ward and Martin Young, guitars; George Friedenthal, keyboards; Kevin Winard, percussion; and Tom Ball, harmonica.

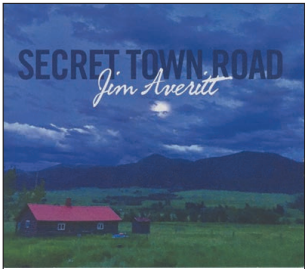
The title tune is a slow country rocker with a smooth electric guitar sound; Averitt’s sweet baritone is joined on the lead by Thies’ powerful alto. The duo’s voices mesh well as they share long sustained notes.

The love song “Bug of Insecurity” has a quiet finger-picked intro; it’s got cool chords and a bluesy tempo with a ‘60s nuance. The guitar solos are fluid and silky, with wisps of Amos Garrett’s style. “Montecitoland” has a piña colada flavor, with its syncopated intro and laid-back charm. The shuffly “Buffalo Blues” features bent harmonica notes and tinkling ivories as Averitt sings about chasing a herd of not-so-compliant bison; the whole band sings on the chorus, too.

“Snoring Dog” is a pretty instrumental with a nifty slow-rockin’ drum riff throughout, bottomless bass, and a great violin-guitar pairing. It’s lush and layered and orchestral, like film music. Yowza!

Averitt sings the gentle “Cowboy Forever,” in which he extols the virtues of ranching – living and working hard in the wide-open spaces, riding the range and soaking up the breathtaking Montana scenery. All in all, this is a polished, well-produced effort.

Visit facebook.com/jim.averitt.1.



Micah and Dave:

Just Wait Till Next Year

Helena duo Micah Eller and Dave Prudden’s new album came about when Eller’s family gave her a Christmas gift of recording time. The result is nine home-made songs by Eller ranging from what the duo’s Facebook page notes as “acoustic folksy stuff to bluesy jazziness.” I hear a country-rock flavor and a hip pop throw-back as well.

Prudden rocks on drums and Eller plays acoustic guitar and sings in a clear, high voice. Arrangements are sparse and simple, with good production values from Missoula’s Ryan Maynes, who also contributes piano and harpsichord.

Eller says she writes from experience, feelings she’s had or from stories she creates. “Red Rider,” with its reverby, quick tempo, references good times from the past. Eller says it was a way to process difficult emotions after a friend had passed suddenly in an accident.

“Alone” is a mid-tempo looper with crisp drum work. Eller vocalizes about finding herself partner-less, yet wakes to the idea that she can begin to live life for herself. She sings her own harmony and some high woo-woos that reflect that freeing emotion.

On the folk-nuanced “Getting Old,” Eller sings about aging, sometimes in unison with herself, and “Duck Feathers” has a snappy country beat and an interesting chord pattern. I hear wisps of Judy Collins in Eller’s buoyant sound. Her tunes are light and airy, even those with not-so-happy lyrics.

Maynes opens the bittersweet “Not My Home” with cavernous piano chords as Prudden rocks the traps. “Pirate Boy” finds Eller singing to the bluesy clip-clop of drums, overworked and dragged down by someone else. “You’re a shipwreck,” she sings, “with a chip on your shoulder; I’m cold-hearted and not very sober.” Now that’s a lyric!

Visit facebook.com/micahanddave.

Sean Eamon: *Losing So Long*

Butte’s Sean Eamon calls his second album a bit more reflective than his 2015 self-titled debut, and he hopes it will help people survive our long Montana winters. The singer and guitarist is accompanied on the disc by area musicians Mike Babineau, drums; Bill Dwyer, acoustic and electric guitars and organ; Aaron Parrett, fiddle and mandolin; Justin Ringsak, bass and trumpet; and Garrett Smith, trombone.

Eamon is a recreational therapist aid at Warm Springs during the day, and he dedicated the album to friends, family and the mentally ill.

His originals feature ballads, country and rock pieces, and he’s the only one doing the vocals. No matter. His expressive baritone is often joined by instrumental riffs from cookin’ electric guitar, like on the up-tempo “On a Night.” The title tune, a slow ballad called “Losing So Long,” features just him on guitar. “I’m a clock that just won’t spin ... I need a second hand to remember the first,” he opines, as he keeps trying to be upbeat about life.

And “Blood on the Road,” a sad waltz with a tragic core, finds Eamon singing with a hitch in his higher register, which makes the song quite compelling.

“Will I See You Tonight” is a good belt-buckle shiner with sweet fiddle sounds, and “Rain on a River” is a country looper with a catchy beat and light mandolin riffs. And I swear he’s channeling wisps of Mick Jagger on “I’m Hurtin’,” with its rockin’ beat and horn interlude.

Visit seaneamon.com.

Wes Urbaniak: *Hippo and Crate/The Adelphos*

Huntley luthier and singer/songwriter Wes Urbaniak has released his ninth and concluding concept album about his life’s journey thus far. He plays many of his handmade instruments here: guitar, bass, cello, octave mandolin, ukulele, and eight-string ukulele. He sings harmony, too.

Maddie Alpert assists with background vocals and some lead. Her gauzy soprano complements Urbaniak’s deep baritone, which is akin to that of Cat Stevens/Yusuf, only more robust.

The long-time guitar player uses the same focused discipline it takes to create an instrument to craft his songs, immersing himself in complex arrangements that contain fragments of harmony darting in and out, pauses in tempo, and multi-layered singing by both vocalists. Terrific hooks and riffs abound.

There are thematic references to fire, boats, water, wrongdoing, and the journey, the “Long Walk” he calls it, that ages and rusts our bones as we continue our odyssey on Earth. Urbaniak recently lived through a devastating divorce, and sings of finally shedding an ugliness in himself that nearly drove him mad.

The Adelphos is a metaphorical boat upon the sea of life, and Urbaniak the sailor, who toils to row himself out of his psychic morass, dumping his mental baggage along the watery journey.

Will he burn for his transgressions? “Let me burn,” he sings in the pretty opener, “Greed in My Fire.” And, “I knew my mind was poisoned and to delirium I was bound.” It’s got a fluid folk-guitar accompaniment of hammer-ons and high fretwork. Cool!

In the bluegrassy, catchy “Let Me Go Now” about moving on with life, Urbaniak declares, “As I rowed ... my wickedness did fail as I began to see I am better.”

And in the country-inflected ballad, “It Goes So Fast,” Urbaniak finally has hope: “I learned that I could love again and love the life I live.” Alpert sings harmony on the repeating nursery-rhyme hook, “Oh it goes, it goes ... so fast.”

Urbaniak is a gifted musician, and provides much for the listener to parse. I’m guessing this album has been cathartic for him. We all toil in our own boats, after all.

Visit wesurbaniak.com.



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State of the Arts welcomes CDs

State of the Arts welcomes CD submissions by Montana musicians for inclusion in the About Music section. The recordings must be professional, commercially available, full-length CDs recorded within the past 12 months, with cover art and liner notes. Reviews also appear at livelytimes.com, Montana’s statewide source for arts and entertainment.

Brief biographical information on band members would be helpful to the writer.

Please send submissions to CD reviewer Mariss McTucker, P.O. Box 81, Dixon, MT, 59831.



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How to submit a book for State of the Arts

To submit a book by a Montana author for inclusion in *State of the Arts*' "About Books" section:

Please send a copy of the book to Kristi Niemeyer, 207 6th Ave. E, Polson, MT 59860; or submit the following information electronically to kristi@livelytimes.com:

- Title, author, publisher, and month/year published (must have been published within the past 12 months);
- A brief description of the book (no more than 200 words), and a short bio of the author;
- A cover image: minimum 200 dpi in pdf, jpg or tiff file;
- If other publications or authors have reviewed the book, send a brief sampling of those remarks.

If you would like us to return the book, include a note with it saying so. (We will pay for shipping.)

Books submitted to *State of the Arts* appear in this publication at the Montana Arts Council's discretion and as space permits. They will not necessarily be re-printed at livelytimes.com.

ABOUT BOOKS

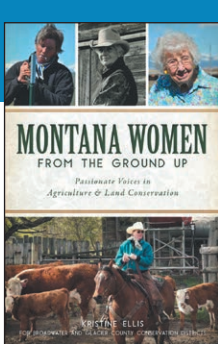
Montana Women, From the Ground Up: Passionate Voices in Agriculture and Land Conservation By Kristin Ellis

In her debut memoir, *Montana Women, From the Ground Up*, writer Kristin Ellis creates portraits of pioneering women who share their experiences of successes, growth and failures in farming and ranching Montana's vast landscape.

With their forward thinking, nurturing abilities and "gumption" to "make hay out of thistles," these women persevered and thrived in Montana agriculture, while creating a better landscape for the next generation.

A woman's role on a farm is ever-changing, from cow nurse and parts manager to crew chef and bookkeeper. Ellis weaves anecdotes with discussions of differing views of agriculture, the meaning and practice of conservation, as well as advice for moving forward in today's agricultural world.

The 144-page book with black and white photography is available at amazon.com and at conservation district offices and bookstores across Montana. The book's related oral history project is ongoing. To share a women-in-ag oral history, contact Linda Brander, 406-444-0520.



The Missoula City Band: Stories in Time By Gary Gillett

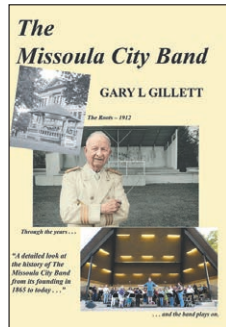
Current Missoula City Band director Gary Gillett recaps the history of the community's long-lived city band in a new book, published by Stoneydale Press of Stevensville.

"Since Missoula's beginning – when Montana was still a territory and not yet a state – the Missoula City Band played," says Gillett. "Through two world wars, the Great Depression, the surge of pioneers moving west and into contemporary times, our horns have blown, reeds vibrated, drummers drummed and cymbals crashed."

Missoula City Band: Stories in Time reaches back to the band's establishment in 1865 and traces its history up to the end of the 20th century. Details culled from local historical records, including old newspaper articles, city archives, and oral interviews form the basis for the band's story.

The book's 12 chapters cover such subjects as its basic history and the efforts to acquire a place for it to play; profile such illustrious members as Professor A.L. Steele, who played two cornets at the same time, and tubist Joe Deschamps; explore the significance of two major Missoula music families, the Dickinsons and the Stolls; and recounts how the band played April 11, 1911, for the appearance of ex-president Theodore Roosevelt. A chapter is devoted to women members and another celebrates longtime director extraordinaire, the late Alex Stephanzoff.

Missoula Mayor John Engen wrote the foreword and Gillett authored the afterword of this lively and informative book.



As the Christmas Cookie Crumbles By Leslie Budewitz

Bigfork author Leslie Budewitz has released another Food Lover's Village Mystery – the fifth story of Jewel Bay's enterprising sleuth and Merc owner as she puzzles her way through retail, small-town characters and her own life to catch the bad guy or gal. Before Erin Murphy can deepen a new friendship, a "prodigal daughter" is murdered and the past begins unraveling.

Family, friends and the occasional ornery cuss wend their ways through the pages in a tale propelled by suspicion, doubt and gossip. Along the way, the author sprinkles advice and tempts readers with juicy clues and toothsome desserts. As usual, she provides recipes at the end of the book. I was especially tempted by the Lemon-Almond Tart, started in a skillet and finished in the oven.

Her descriptions of wintertime in western Montana ring true enough to make me yearn for a warm blanket and hot toddy, regardless of the season.

Budewitz is an Agatha Award winner for her first in this series, *Death at Dente*. She is involved in helping other authors, published or not, through the group Guppies, a Sisters in Crime chapter for mystery writers.

– LK Willis



Earth-blood and Star-shine

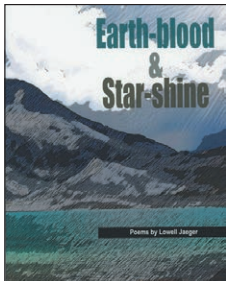
By Lowell Jaeger

Eco-criticism has long explored divisions between nature and civilization, asking questions like: Where does nature begin and civilization end? How do they affect one another? These ideas are central to Montana Poet Laureate Lowell Jaeger's new four-part collection, *Earth-blood & Star-shine*.

Part of Jaeger's strength is that his work is both profound and accessible. Written in conversational, yet descriptive and lyrical analogies, the poems comment upon the deeper truths about life without the use of lofty prose.

The collection's four sections unfold in order. Through sharp observations of everyday events such as driving Montana backroads, wildlife watching, hiking, fishing, and scavenging for bones and other treasures among garbage heaps or rolling hills, "Earth" offers a sort of call-and-response between humans and the natural world.

"Blood" manipulates violent diction with words like "death," "miserable," "wretchedness," and "gnawed" to illustrate brutality and sacrifice, like killing a deer to feed a family. Nostalgia for radiant and tragic moments – a quiet snowstorm, a botched morning fishing trip with a young stepson – is the focus of "Star." And the collection's final section, "Shine," sports irreverent poems such as "Mule Turds" and



"Slapping the Octopi" that evoke the humor and absurdity of life.

Throughout the four luminous sections the author deploys observations and metaphor to showcase all facets of human experience. Beyond the philosophical commentary is the invitation to witness and enjoy the gifts of the present moment. One of Montana's most prolific voices for decades, Jaeger adeptly proves in *Earth-blood and Star-shine* that poetry is still relevant in contemporary America.

– Brynn Cadigan

What Does Not Return

By Tami Haaland

"It was a long while and it was yesterday./ It was a year and a mile, a daily escape./ a treat, a burden, a weight."

Former Montana Poet Laureate Tami Haaland absorbs her mother's slow decline into dementia, and returns it to us in her melancholy new collection of poems, a meditation on memory and the inexorable slippage of time. It's so full of forgetting, I sometimes had to put it down. Turn away. Look for something lighter, especially as one of my own seems to be stumbling down the same path.

"When you are gone/ I will miss this haunting," she writes in "Ghost." "Sad shadow, a visitation/ with silver curls, this/ remnant of your smile."

It pricks all my fears about what might come next. Yet, there's comfort in poems so vivid and beautifully detailed, so loving.

The Billings poet and teacher also writes about growing up on the High Plains with missile silos as neighbors, and offers recipes for finding beauty in a windblown landscape, "the world of the eye's long gaze."

A symphony of birdsong, riding a bike in tandem with a monarch butterfly, the squirrel making "its daily heroic leap/ into the fine stems of the maple/ ... as if falling could not be/ further from its mind."

"With ritual attentiveness, in small, deeply considered gestures, in words exchanged at the altar of grief, she shows us what if might mean to honor and celebrate what is given to us and what is taken away," writes poet Melissa Kwasny of this "exquisite and necessary book of poems."

This is the third collection of poems by the author, who teaches at Montana State University Billings. In addition to serving as Montana Poet Laureate from 2013-15, she received an Artist's Innovation Award from the Montana Arts Council in 2012.

– Kristi Niemeyer



The Bluebird Run

By Greg Keeler

In a surprising turn of his pen, Bozeman poet, songwriter, memoirist, and retired MSU faculty Greg Keeler deploys the centuries-old form of the sonnet to skillfully manipulate imagery, diction and tone in his new collection, *The Bluebird Run*.

Popularized by William Shakespeare in the 17th century, the sonnet is characterized by its 14 alternating rhymed lines. For poets and readers alike, form can often be restrictive. But in Keeler's case, the sonnet showcases the author's talents and his word choice, which is both precise and deeply evocative. At times sing-songy and at others penetrating, Keeler manages to bend this somewhat archaic form into complex tones and textures.

In the title poem, the "silly, flawed and left behind ... followers of trickles gleaming" watch bluebirds as they make their fall pilgrimage into rural Wilsall and "rescind/ the winter for awhile."

Reverence for nature is the focus of the lighthearted "Town Critters": "Bunnies crowd the bushes by the lawns./ Near the stockyard, whitefish pock the stream./ Whitetails graze the hillside with their fawn./ Sandhills strut the fields as in a dream./... When petty matters put us in a spin, what solace these inhabitants give."

By contrast, "Burning Bridges" condemns humanity for its careless treatment of the environment: "Though we've acquired a certain set of skills/ to insulate ourselves from social treason,/ something in our pulse rings worn-out ditties/ down the starlit corridors of sleep/ as if our lives were drawn up by committees/ with a thousand promises to keep."

This multifaceted collection extends from funny to sentimental, broaching themes of love, loss, growing old, and humanity's destiny amidst social, political, and ecological dilemmas.

– Brynn Cadigan

Young Washington: How Wilderness and War Forged America's Founding Father

By Peter Stark

Much of what anyone can remember about George Washington comes from catchy rhymes, songs and folktales, recited throughout early elementary school. These recollections are draped in the heroism one would expect from America's first president.

Adventure writer, historian and Missoula resident Peter Stark's new nonfiction work, *Young Washington*, however, uses descriptive eloquence to explore an obscure and less heroic portion of a forefather's early life: his transition from a middle-class youth into an over-zealous soldier.

The book traces the death of his idolized older brother, his brief stint as a surveyor, and his triumphs and foibles in the burgeoning British army. Stark acknowledges Washington's many errors of arrogance, ambition, inexperience and confusion, especially in his failed rifts with the French over control of the Ohio River Valley.

Conversely though, he asserts that these failures ultimately laid the political and social ground for the American Revolution. Stark's exhaustive historical research also explores the complex contexts of the class system, family dynamics, and Native American interactions during early westward expansion.

The author brings readers into a critical moment of Washington's development as a leader, one in which he broke ranks, helping his men in ways many others of his time might not have. Further, Stark illustrates

ABOUT Books

the blossoming moral strength that is now synonymous with one of our Founding Fathers.

The ultimate message of the book is deeply human: despite his eventual appearance on a highly public stage, George Washington was a young man coming of age like any other, suffering blows to his pride, discontent and naivete, until he was strengthened by experience, emerging victorious into adulthood.

The author of *Astoria* “puts his background as an adventure writer to good use, bringing thrilling immediacy and literary flair to George Washington’s youthful exploits,” writes *Publisher’s Weekly*.

– Brynn Cadigan

Memories of Childhood

Written and illustrated by Theodore Waddell

Artist Ted Waddell was born and raised in Laurel, a small railroad community west of Billings. His new book, *Memories of Childhood*, tells of an idyllic rural childhood with caring parents, close friends, farm animals, and boyhood adventures.

These humble stories relate lessons distilled from the joys and heart-aches of growing up in a rural environment. Waddell recalls a simpler life, although not necessarily an easier one – as a young boy he worked many colorful jobs for low wages.

The 14 playful illustrations are splendidly populated with chickens and cows, boys and dogs, threshing machines and tractors. Readers will find a common thread in these Montana memories of hunting and fishing, farm chores and fall harvest.

Collectors of Ted Waddell’s paintings, prints and other books will enjoy the addition of this thoughtful boyhood memoir. And parents, and particularly grandparents, will enjoy reading these stories to young people.

Waddell has three other children’s books based on his beloved Bernese Mountain Dogs, *Tucker Tees Off* (2016), *Tucker’s Seasonal Words of Wisdom* (2015), and *Tucker Gets Tuckered* (2006).

The artist divides his time between a studio in Sheridan, and a home in Hailey, Idaho, he shares with wife, writer and photographer Lynn Champion. In 2015, he received the Montana Governor’s Arts Award.

The Cowboys of Central Montana, 50 Portraits

By Robert Osborn

Livingston photographer Robert Osborn finds stillness in his subjects. Each worn cheek, twisted nail, parched piece of barn wood and splayed leather boot a reminder of life lived outside, on the hard edge of Montana’s implacable mountains and prairies.

It’s a rugged way of life, imbued with history and romance, that’s retreating. As one old rancher from White Sulphur Springs told the photographer: “You work from can’t see to can’t see, every day is Monday, and you sure as hell ain’t gonna’ be buyin’ no Mercedes Benz.”

Osborn spent seven years on this project, and his focus, intensity, and respect for his subjects imbue the book with a certain purity. From grizzled John Hoiland playing his accordion to Lee Smoot Jr. of the Snow Shoe Hereford Ranch, face turned toward the day’s first or last light, these third and fourth generation ranchers are alive on the page.

Even the children, a somber little mutton buster or a chaps-clad duo perched at the edge of an ancient shed, manage to circumvent “cute” and capture timelessness. The women are as no-nonsense as the men, clasping a lamb, helming a truck, cradling a rifle.

His subjects, writes Osborn, “have proven to be every bit as compelling to me as Yosemite after a winter snowstorm or the haunting Anasazi ruins of the Southwest.”

And his portraits, to this viewer, speak to the power of a photographer – like Edward Curtis or Evelyn Cameron before him – to capture essential things, and hold them for us, long after the light has vanished.

Osborn has practiced his art for nearly 50 years, and owns a gallery in Livingston. He’s currently working on his next book, *Indians of Montana*.

– Kristi Niemeyer

The Swan Keeper

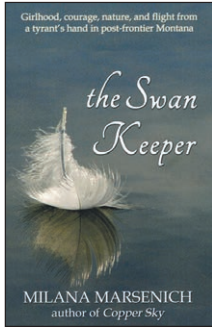
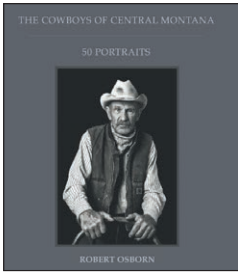
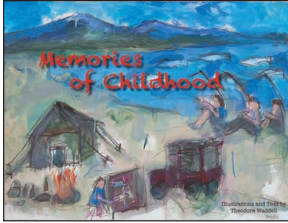
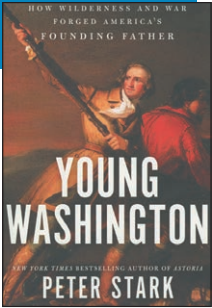
By Milana Maresenich

Polson author Milana Marsenich is a first-rate storyteller who pulls you in with her wordsmithing: “Ideas cut into her brain with a curve they’d never had before.” The reader smells the Cattail Marsh, feels the fluttering heart of a cygnet, and remembers being young.

This age-old story of light vs. dark is told through the eyes of young Lillian Connelly growing up at the base of the Mission Mountains in Western Montana in the 1920s. She is told that “all great ideas began in the hearts of 11-year-olds.” For young Lillian, this means embarking upon a quest to bring the man who killed her beloved wild swans and her father to justice, even as that man worms his way into Lilly’s home.

Ghost swans soar, encourage and protect Lily throughout the story. And she comes of age during the process of healing the wounded swan Pearl, her mother and herself. Marsenich brings out the twisting helplessness children feel when the adults in their lives don’t believe them, and when the truth is so crucial to justice.

Readers learn the ways of swans and are immersed in the beauty of Montana’s Mission Valley in this satisfying tale. The author has obviously based her novel on the true saga of the valley’s trumpeter swans – hunted



like the bison to near-extinction a century or so ago. With superb pacing Marsenich kept this reader engaged to the last page.

Marsenich’s first book, *Copper Sky*, began what we can only hope is a continued glimpse into early Montana history seen through the lives of common folk.

– LK Willis

The Traveling Feast, On the Road and at the Table with My Heroes

By Rick Bass

Mid life, recently divorced and with a phalanx of books to his credit, Rick Bass sets off with writing students in tow to pay homage to his literary heroes. Having been metamorphosed from reader to writer by a book (Jim Harrison’s *Legends of the Fall*), he knows firsthand how a story can change a life.

From his early aspiration, while living in Mississippi, to work as Eudora Welty’s yardman (“I figured I could learn things just by being bold enough to breathe some of the same air), to refusing George Plimpton’s offer to punch him in the nose, Bass has his own literary lineage. So why not visit those who had gone before him, “blazing trails through the dark forest,” cook them each a fine meal and provide his students with “a makeshift apprenticeship” along the way? It was, he writes, “a pilgrimage of gratitude and generosity.”

For the reader, it’s a road trip like no other: a series of sketches and insights into the interior world of 14 accomplished writers, and a deeply personal reflection from Bass on his craft and life, midstream.

And for the foodie, it’s wild game, from elk and antelope to ruffled grouse and Hungarian partridge, harvested by Bass in the Yaak, exquisite desserts and “comfort foods” that comingle smoked salmon and sweet potatoes, parsnip soup and morel cream.

We visit 86-year-old literary giant Peter Matthiessen, eco-warrior Doug Peacock, “with a wildness so palpable as to be galvanic,” and fabled poet Gary Snider at Kitkitdizze, his home in northern California.

Bass leaves the continent for a near-disastrous visit with David Sedaris in England, and then heads to France to meet novelist and art critic John Berger, who tells the threesome of cooks who appear in his kitchen: “The mere fact of your presence feeds me in a way that no meal ever could.”

Just as Bass’s book is a feast unlike any other.

– Kristi Niemeyer

Arbuckle

By Russell Rowland

What begins as a Vigilante-era love story turns into a frank look at the stoic nature of frontier life and the toll it takes on a marriage.

Plucky heroine Catherine moves to Deadwood to escape her past and a failed relationship, only to fall for local cowboy George Arbuckle, a man with his own set of worries. After the Vigilantes coerce him into joining their hunt for local cattle rustlers, his unwillingness to commit a crime makes him enemies on both sides of the law.

The young couple eventually settles on the Three V Ranch along the Little Missouri River, where Arbuckle is foreman. But the sweetness of their marriage sours after Catherine is raped by an unknown assailant.

Catherine wants to find the perpetrator, while her husband retreats into anger and guilt. “So are we just going to pretend this never happened?” she asks. “I’m not going to have it advertised that my wife got attacked by some stranger,” her husband replies.

But that’s exactly what happens. After a story appears in the local newspaper, the community turns against her. Complicating matters further is the baby born nine months later.

Set against a relentless landscape, *Arbuckle* is the story of an equally unforgiving distance that develops between two people, bound to each other by love and necessity. Rowland, who lives in Billings, has written four novels and a non-fiction work, *Fifty-Six Counties*.

– Kristi Niemeyer

Raising the Fleet, The Pearl Harbor

Salvage Operation, 1941-1944

By Ernest Arroyo and Stan Cohen

Still reeling from the surprise Japanese attack of Dec. 7, 1941, naval engineers were immediately put to the task of designing the retrieval of what was useable from the ships sunk in Hawaii’s Pearl Harbor. Their work resulted in one of history’s greatest salvage jobs.

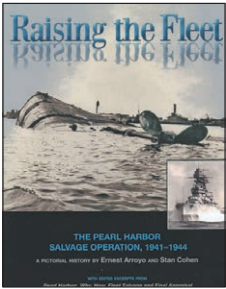
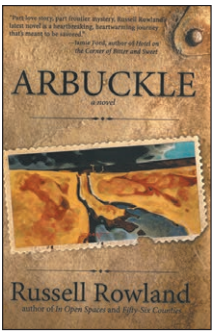
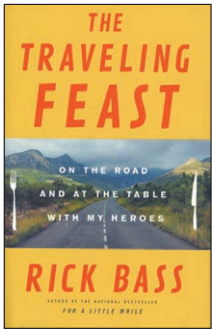
Those fascinated by naval history, tales of success against great odds, or the details of how things work and are repaired will find much to peruse in this thorough pictorial history of 284 pages. Authors Ernest Arroyo and Stan Cohen reveal how the work accomplished at Pearl Harbor put once ruined ships back into the war effort and enabled the devastated Pacific fleet to get back into the fight.

Divers plunged in pairs into the murky water to assess the damage so engineers could figure out what to retrieve. Through a collection of black and white photographs the reader is shown the entire operation, detailing the painstaking and dangerous work of bringing huge ships up from the bottom of the harbor. Color photographs portray the present location of many artifacts brought to the surface.

The authors lean on Navy Vice Admiral Homer N. Wallin’s firsthand account of the salvage, Pearl Harbor, Why, How, Fleet Salvage and Final Appraisal, and gratefully acknowledge his well-researched work.

Author Arroyo has been a student of U.S. Naval history for over 50 years and wrote Pearl Harbor, and co-authored Attack on Pearl Harbor. Cohen is the director of the Museum of Mountain Flying in Missoula and has written more than 70 works. Together, they’ve crafted a fascinating addition to World War II history, published by Mountain Press Publishing.

– LK Willis



11

Big Sky Reads offers stipends for book clubs

The Montana Center for the Book supports public book clubs in rural areas that engage in deeper, thought-provoking discussions about literature.

The new Big Sky Reads program will provide \$500 stipends to book clubs for trained discussion leaders, author visits, book shipping, marketing, and other costs that enhance the humanities value of a program. (Stipends do not cover costs for refreshments, venues, or organization staff.) Book clubs must be open to the public and meet in a public space or school.

All book clubs supported by Montana Center for the Book contribute reading lists, discussion questions, event times and more to its Facebook group. This is a great resource to find new books, new participants, discussion questions, and facilitators.

Libraries, schools, or other organizations that have an established book club may apply for this award any time.

The Montana Center for the Book funds up to 10 clubs each year. There’s no deadline and the application is easy. Learn more at www.humanitiesmontana.org/centerforthebook/.



12

Silk Painters Guild hosts national show

The Silk Painters Guild of Montana hosts a national show, "A Silk Painters' Salon," Dec. 7-Jan. 25 at The Loft of Missoula and the Downtown Dance Collective.

Deadline for submitting pieces for the show is Nov. 1. The exhibit is open to painters of silk in the U.S. with works accepted in two categories: fine art on silk and wearable art on silk. Works must have been made within the last two years.

Artists selected for the exhibit will receive email notification Nov. 29 and be asked to submit a brief artist's bio and tell the story and inspiration of their piece.

The exhibit opens 5:30-8 p.m. Dec. 7 with a reception and awards ceremony; a second reception is slated for Jan. 4.

Visit www.silkpaintersmt.com for details.



"Madonna and Child" attributed to Donato di Niccolò di Betto Bardi (known as Donatello)

Cultural Confluence

Symposium and exhibits celebrate woodfired ceramics

Thirty ceramic artists from around the globe, including Japan, Korea, Canada, Australia, Europe and the United Kingdom, gather in Helena Oct. 18-20 for the Cultural Confluence International Woodfire Symposium.

This is the latest in a series of international events designed to celebrate the confluence of multiple woodfire traditions. Organized by Tara Wilson, the symposium will build upon previous events with a goal of continuing a dialogue encompassing all aspects of contemporary wood-fire practices. Helena's rich ceramic community provides a creative arena for presenters and attendees alike to openly exchange ideas, build relationships, and further the evolution of woodfired ceramics.

The Archie Bray Foundation hosts a day of demonstrations on Thursday, Oct. 18, with three artists working simultaneously. The cost is \$50 and registration is available at archiebray.org.

All lectures and panels take place at the Great Northern Town Center beginning Thursday evening with a keynote address by Josh DeWeese. Registration for the symposium is \$140-\$195; learn more at culturalconfluencewoodfiresymposium.com.

The School of Art at Montana State University and the Clay Studio of Missoula each host related exhibits in October.



"Watercan" by Robert "Boomer" Moore is part of "Upstream of the Confluence," a group of exhibits at Montana State University-Bozeman.

Upstream of the Confluence

In conjunction with the Cultural Confluence Woodfire Symposium, Montana State University extends the celebration of woodfire traditions to Bozeman, highlighting the evolution and convergence of woodfire practices through Oct. 25 with "Upstream of the Confluence."

The exhibition will take place in three different locations across campus including the Helen E. Copeland Gallery, the Waller-Yoblonsky Gallery and the Exit Gallery. Each gallery showcases unique collections of

woodfired ceramics created by Montana State students, alumni or staff, ranging in date from 1945 to present.

The Helen E. Copeland Gallery exhibition, "East Fork," curated by Ella Watson, Josh DeWeese and Dean Adams, highlights alumni and faculty work including pieces by Rudy Autio, Peter Voulkos, professor emeritus Frances Senska, professors Adams and DeWeese, as well as many former students.

The Waller-Yoblonsky Gallery hosts "West Fork," showcasing art by current MFA students from Oct. 14-19; and student woodfire pieces will be on display in "Middle Fork" in the Beyond Gallery, a 1987 MCI Motor Coach that opens its doors outside of the Waller-Yoblonsky the evening of Tuesday, Oct. 16.

The Exit Gallery in the SUB hosts "Downstream Downfire," Oct. 15-26, featuring woodfired works by the MSU Ceramic Guild.

Woodfired in Missoula

Through October, the Clay Studio of Missoula presents "Woodfired in Missoula," a juried and invitational exhibit featuring works fired in the studio's wood kilns from 2017-'18.

Groundbreaking art exhibition returns to Helena

Beginning in early October, "Speaking Volumes: Transforming Hate" returns to the Holter Museum of Art in Helena for a 10th anniversary run through the end of the year. Additionally, the Montana Human Rights Network and eight other community organizations will sponsor programming in Helena that provides opportunities to address bigotry through thought-provoking art, theater, and lectures.

History of "Speaking Volumes"

When a defecting white supremacist called the MHRN in 2003, he said he wanted out of the movement. He needed help since leaving meant he would become a "race traitor" to his former associates. The Network helped him get out safely and purchased from him the contents of a storage locker in Superior, which contained over 4,100 white supremacist books. This acquisition eliminated the hate group's main fundraising mechanism and helped end its presence in Montana. The Network sent sets of the books (13 different titles in all)



"Like Mother, Like Daughter" by Dana Boussard, Ariana Boussard-Reifel and Stan Reifel was part of the original "Speaking Volumes" exhibit.

to allied organizations and other interested parties around the country and decided to transform the remainder into art that could be used as a tool to organize resistance to white nationalism.

Helena's Holter Museum and activist-artist Katie Knight curated the new exhibition and brought the idea to fruition in 2008. The exhibition, which stimulates discussion about the dangers of anti-Semitism, violence, racism,

homophobia and bigotry, has since appeared in 27 venues across the country and showcased artists from Montana and across the U.S. who transformed the message and books of the white nationalist movement into uplifting works of art.

Home again at Holter

After touring for a decade, the Network and Holter are again coming together. The exhibition, on display through Dec. 31, includes 44 artists, including six new artists whose work addresses the political, social, historical, and environmental consequences of white supremacy as it moves from the margins to the mainstream of American society. New to the exhibition are Corwin Clairmont, Maggie Rozycki Hiltner, Katie Knight, Lewis Koch, Wendy Maruyama, and Chris Riccardo.

Speaking Volumes will also feature a display of creative, one-of-a-kind books that explore strategies for transforming hate.

For a complete list of events, visit mhrn.org/speakingvolumes/.

Artworks from Copper King's collection find home at UM

Works from famous painters – including Jean-Baptiste-Camille Corot, Jean-Charles Cazin, Jules Dupré, Jean-Honoré Fragonard, Thomas Gainsborough, and a sculpture attributed to Donatello – are now part of the Montana Museum of Art & Culture's Permanent Collection at the University of Montana.

The works share a common thread: They once belonged to the estate of "Copper King" William Andrews Clark, a former Montana senator with expensive taste and the wealth to satisfy it.

The nine works are on display Oct. 4- June 5, 2019, in an inaugural exhibition with programs highlighting the life and times of Clark also slated.

Born to Scotch-Irish parents in Pennsylvania in 1839, Clark eventually made his way out West working myriad jobs and

eventually becoming a mining engineer, real estate tycoon and railroad magnate.

He rose in notoriety to become one of the most powerful and influential 19th-century Americans. When he died in 1925, his fortune was calculated at more than \$200 million – nearly \$3 billion in contemporary terms.

His family donated his eclectic collection of primarily 19th-century French artwork to the private Corcoran Art Gallery in Washington, D.C. The collection, which included almost 200 paintings, plus sculptures, tapestries, rugs, antiquities, stained-glass windows and a Louis XVI-era salon, was housed in a new wing built with funds donated by the Clark family.

Due to financial challenges, the Corcoran – which sat across from the White House – was shuttered in 2014, and nearly 20,000 works from its collection were distributed.

The National Gallery of Art received the

largest donation at 8,596 pieces, and was tasked with distributing the balance of the works they did not add to their own collection to other, mostly D.C.-area institutions. However, an exception was made for a few important pieces to transfer into the Permanent Collection of UM's MMAC.

MMAC Director Barbara Koostra said the museum is deeply grateful to MMAC Advancement Council member Nancy Matthews, a longtime Washington, D.C., resident who now resides in Missoula.

"She was instrumental in advancing the idea that some of these treasures come to Montana," Koostra said. "The wealth that Clark acquired to purchase these pieces was in large measure derived from Montana soil and citizens. We are pleased they will be in Montana permanently."

For more information call 406-243-2019 or visit www.umt.edu/montanamuseum.

ABOUT VISUAL ARTISTS

Karen Pratt and Jennifer Daniell-Pentrack , “Skin & Bones”

Through October at Gallery 16

Cousins, one from Montana and another with Montana roots, share their work. Karen Pratt, half, of the “Skin and Bones” exhibit, works with leather, or “skin.”

She’s a fish biologist by vocation, whose art training comes from Elaine Snyder, a member of the Montana Arts Council’s Circle of American Masters.

“I love the texture, feel and look of leather,” she writes. “When I saw Elaine’s work, I knew I wanted to learn from her.”

Her apprenticeship with Snyder opened new horizons for Pratt. “It’s not just about cutting and lacing. There are considerations about finding the leather, preparing the leather, and using the characteristics of each part of the hide to best advantage.”

She grew more discerning about the strength, stability, thickness and texture of the material, and is learning how to approach leather’s natural imperfections. “Do you work around them, hide them, or make them the focal part of the piece?”

Although her career as a biologist took her to several western states, her home now is in Seeley Lake.

Her cousin, Jennifer Daniell-Pentrack, resides in California, but with family ties here she feels “like a ‘cousin’ of your state.” Her work has been shown at many venues in northern California and southern Oregon.

Her paintings represent the “Bones” half of the exhibit. “I find bones both interesting and beautiful – simultaneously functional and sculptural,” she writes.

Over the years, people have offered her specimens including a two-foot-wide gray-whale vertebra, half of a sea-lion pelvis and a raven skull with some black feathers still attached. “Each bone is an individual and thus each painting is a sort of portrait of that unique bone,” she says.

Envisioning Landscape: Richard Pence

Through October at Old Main Gallery and Framing in Bozeman

Richard Pence, a local artist and home designer, works in bold, abstract forms and vivid colors to depict the Montana landscape, using the landscape as a tool for self-discovery. The strong brushstrokes and implied movement draws the viewer’s eye over the canvas, revealing something new each time.

He writes: “I think that a good painting has the ability to change the viewer’s perspective and also be a sounding board for the thoughts of the viewer. With this in mind, I work to arrange the formal aspects of each painting as having more importance than the actual depiction of the place. I work to reduce each form to its essence in hope of leaving the viewer with the possibility of being more deeply affected by those forms and having a greater sense of place.”

Pence grew up in California and moved to Montana in 1970 to paint the state’s vast landscapes. In recent years he has also spent time in France, painting the countryside that’s influenced countless painters before him. “However, it is Montana and the West that still affect my personal expression, with its grand scale, rough edges and textured shadows.”

Pence has been featured in Old Main Gallery since 1994. His work has also been shown in galleries in New York, Idaho, Pennsylvania, Colorado and California.

“Under the Big Sky: Sculpture of Chris Riccardo”

Oct. 25-Feb. 15 at Paris Gibson Square Museum of Art in Great Falls

Artist’s website: chrisriccardo.com

Chris Riccardo, the executive director of the Holter Museum of Art in Helena, heads out of town for this exhibit at Paris Gibson Square.

The artist received his BFA from Boston University in 1990 and served as the sculpture department chair and foundry director at the Armory Art Center in Florida from 1998 to 2014 before relocating

to Montana to help with the build-out of Studio 740, located in the Great Northern Town Center. Two years ago, in 2016, he accepted a long-term fellowship position at the Archie Bray Foundation.

“My sculptures are a direct physical manifestation of my inner thoughts and moral struggles,” he writes. “They are frozen moments in time ripped from the ongoing struggle that takes place in my mind.”

His work begins “with a thought, a vision, a look, a trigger that draws me to the clay.” And with years of experience behind him, he’s dispatched with preliminary sketches and maquettes. “I simply visualize how I want the clay to look and begin to throw it into a solid mass. Slowly and painstakingly I begin to build and tear at the surface, gradually making aesthetic changes as I see fit.”

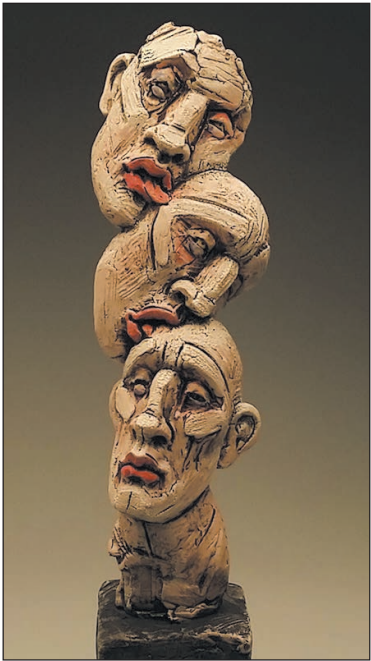
He describes his glaze surfaces as “random but precise” and “rough but bright” – a contrast he hopes will help “lessen the blow of what some see as a dark and disturbing sense of humor in my work.”



Leatherwork by Karen Pratt



Skull study by Jennifer Daniell-Pentrack



“Head Stack” by Chris Riccardo

David Lustig: Natural Wood

Through Nov. 25 at the Emerson Center Weaver Room Gallery
Artist’s Website: www.davidlustigart.com

David Lustig began to combine his love of art and the outdoors when he was a young boy, painting and sketching landscapes near his home. As he grew up, his love of art and affection for nature grew with him. This led him to graduate from Montana State University with a degree in landscape design, where he became familiar with the form and habit of the local flora.

Over the years, he tried his hand at many different art media, but it wasn’t until recently that he’d had the means to try a long-thought-about idea that became the artwork he creates today. Using natural elements, he tries to emulate the organic form of nature, bringing the colors, shapes and textures of the natural world indoors.

His pieces are created from handpicked, natural materials that are completely dried to insure longevity for generations. Materials and barn wood are collected from local farms and ranches in the Gallatin Valley, where Lustig and his family reside.



Natural Wood by David Lustig

George Ybarra: “Perpetua”

Through November at 4 Ravens Gallery in Missoula, with a reception 5-8 p.m. Nov. 2; Ybarra discusses his work Nov. 21 at the gallery

Artist’s Website: www.facebook.com/george.ybarra.52

George Ybarra, who was born and raised in Montana and has lived in Missoula since 1989, is a professional metal sculptor who has worked as both an artist and curator. His metal fabrications combine aspects and essentials of modern art with the landscape.

“Perpetua,” his most recent series, “explores my own personal connection to and reverence of, the sea.”

Traveling to the oceans, he’s found himself surrounded “by a multitude of the sea’s sculptural treasures carved over years of tidal activity.”

Working with metal, he notes, “Is a thunderous process of pounding, melting and fusing ... not unlike the tides unrelenting pounding and shaping of the rugged rocky cliffs of the coastline.”

As a sculptor, he’s discovered that “the metal itself dictates where I will take the piece. Similarly, the ocean each year sculpts and changes the coastline in a way that cannot be foretold.”

Ybarra has created a large body of work for private collectors across the Northwest and exhibits his sculpture both regionally and internationally.



“Kansas” by George Ybarra



13

Send your submissions for About Visual Arts

With About Visual Arts, *State of the Arts* continues to profile living Montana artists (no students, please), whose work is the focus of a current exhibit in Montana (on display during some portion of the three months covered by the current issue of *State of the Arts*).

Submissions must include:

- A digital image of the artist’s work, with title of the piece (at least 200 dpi and 500kb);
- A brief bio and description of the artist’s work;
- Dates and title of exhibit; and
- The gallery or museum name, town and phone number.

MAC will select submissions that reflect a cross-section of gender, geography, styles and ethnicity, and are from a mix of public and private galleries and museums.

Submissions for the Winter issue (January-March) are due by Dec. 5; send to Kristi@livelytimes.com with About Visual Arts in the subject line.

About Visual Artists is
compiled by
Kristi Niemeyer

FILM CLIPS NEWS FROM THE MONTANA FILM OFFICE

Small Towns, Big Screens: Filmmaking in rural Montana

By Allison Whitmer
Montana Film
Commissioner

Montana is proof you don't have to live in a big city to attract film and television production to your community. In fact, sometimes the smallest and most remote locations may be exactly what a filmmaker is looking for. Here's a look at some of the rural places featured in recent projects and old favorites. Some you might have spotted on the big screen; others you might have missed.

Libby: Near Libby, the impressive Kootenai River enters a canyon and flows over Kootenai Falls, one of the largest free-flowing waterfalls in the northwest. Kootenai Falls was the setting for "River Wild" and tossed Leonardo DiCaprio over the edge in a gripping scene from "The Revenant."

Darby: Nestled in the Bitterroot Valley, Darby provides the main ranch location for the new television series "Yellowstone." The historic Chief Joseph Lodge and ranch was constructed in 1914. Using Yellowstone's Old Faithful Inn as a guide, the architects built this log structure over a three-year period. Since then, it has been featured in various media and is now on television every week.

Havre/Chinook: "Winter in the Blood," a searing adaptation of the novel by James Welch, features characters searching for redemption on the streets of Havre and Chinook, wandering the hayfields of the plains, and finding answers beneath the quaking aspens of the Bear Paw Mountains. Andy's Supper Club in Havre not only set the stage for the film's drama but also became a favorite location of the cast and crew.



A behind-the-scenes image from the set of "Winter in the Blood," shot in Havre, Chinook and near the Bear Paw Mountains.
(Photo courtesy of the Montana Department of Commerce)

Lewistown: The next time you get held up by rustlers on the Charlie Russell Chew Choo, imagine being there in 1995 when custom railcars, props, and explosions ruled the rails between Denton and Lewistown for the filming of "Broken Arrow." Celebrity sightings of John Travolta and Christian Slater were common downtown during the six weeks of filming that included stunts, gun battles, helicopters, and more!

Glasgow: From t-shirts to signs downtown, Glasgow proudly proclaims itself the "middle of nowhere." For a filmmaker looking for just that, it's no wonder Clint Eastwood came to the snow-covered prairies and hangers north of town on the decommissioned Glasgow Air Force Base for "Firefox." Look closely at the scenes of a plane on a deserted polar ice cap, for some of them are right here in Montana. We move down the road to Fort Peck Dam in "Northfork," with the massive towers of the dam and spillway looming over James Woods as he contemplates mortality.

Miles City: Television came calling to Miles City this spring when RFD-TV came to town with its docuseries "Special Cowboy

Moments" on rodeo legends, western history, historic ranches, and the ranchers that made them. Capturing the heart of the steadfast western spirit, the producers dug deep into the history of Fort Keogh, the Miles City Bucking Horse Sale, and the Range Riders Museum. As they put it, Miles City features "more western history per capita than anywhere else in the world!"

Sidney: When new technology spurred the communities of Sidney, Fairview, and Williston into a massive oil boom in the Bakken, the

world took notice of the pump jacks, trailers, and man camps sprouting up in grain fields and pastures and dotting the side roads. The influx of oil workers put people and machines into some of the most intense work environments in the country. The Smithsonian Channel sent a crew of journalists and filmmakers, who – unknown to them at the time – documented the last throes of the boom before the price crash in 2012. "Boomtowners" showed this firsthand through the eyes of newcomers and longtime residents making a living in a modern-day oil rush.

Community Film Ambassadors

The Montana Film Office receives phone calls and emails every day about Montana's incredible locations. If you're well connected in your community and would like to see more film activity near you, consider signing up to be a community film ambassador – a local liaison for the Montana Film Office. Call 406-841-2887 or email kev.campbell@mt.gov for more information.

Applications open for Native Filmmaker Fellowship

The Big Sky Documentary Film Festival's 2019 Native Filmmaker Fellowship, offering unique access to a network of filmmakers and professional resources, is now open for application.

The program is open to Native American, Alaska Native, Hawaiian Native and First Nations of Canada filmmakers. Up to four fellows will be selected and announced in early December 2018. Fellows will receive travel and accommodations for five days during the Big Sky Documentary Film Festival, an All-Access festival pass including entry to screenings, DocShop and special events, and a private seminar led by Indigenous filmmaking industry leaders.

Application deadline is Friday, Nov. 9. Learn more at bigskyfilmfest.org.

Film Office awards \$500,000 in Big Sky Film Grants

The Montana Film Office at the Department of Commerce recently announced \$500,000 in grant awards for productions filming in Montana, including several by resident filmmakers.

"Film production brings dollars into communities across the state," said Montana Film Commissioner Allison Whitmer. "The Big Sky Film Grant helps to grow the industry from two sides. It provides an incentive for productions to come here and gives an edge to our own filmmakers who are sharing Montana with the world through their work."

The grant comprises three categories: feature film and TV, development, and resident filmmaker. The development category covers any non-feature-length projects such as web series. The following projects received grants:

Feature Film and TV Grants

• **"Cowboys"** received a \$50,000 grant and will feature Columbia Falls and West Glacier. As the misunderstandings within a family escalate, a father is accused of kidnapping his son, even though he is only trying to help him. Writer/director Anna Kerrigan said she saw the contrast between Montana's epic landscape and the story's family conflict as assets to the screenplay.

• **"Pellett"** received a \$100,000 grant and will feature Great Falls and Shelby. This is a true story that takes place in Great Falls and Shelby, where Clarence Pellett was murdered in 1951. After being paroled in 1969, the killer fled from supervision in 1972 and was not recaptured until 2010. Clarence's grandson, Clem, led the effort to locate the killer and is executive producer of the film.

• **"Life Interrupted"** received a \$3,000 grant and will feature Bozeman and locations around the Blackfeet Reservation. This documentary about breast cancer chronicles the lives and experiences of three unique survivors, including the director and Montana

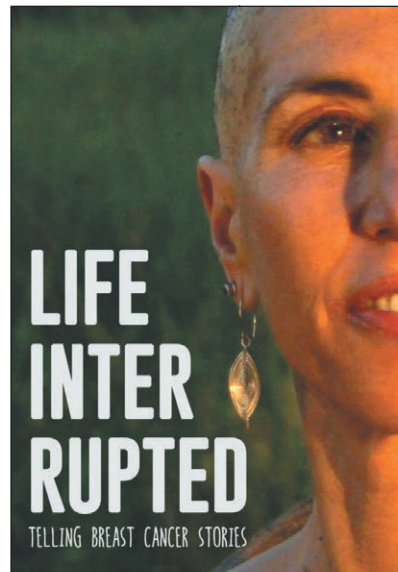
resident Paula Mozen. This film follows them from diagnosis to treatment and how they rebuild their lives with dignity, humor and grace.

• **"Black Flowers"** received a \$10,000 grant and will feature Twin Bridges. This is the story of a family struggling to survive in a post-apocalyptic world while coping with the loss of themselves and each other. Set two years after nuclear war, this family travels across a desolate North America searching for a new home.

• **"Ted K"** received a \$110,000 grant and tells the story of Lincoln in the 1990s and how a town of incredible natural beauty and good, trusting citizens became the hiding place for Ted Kaczynski, the domestic terrorist who would become known as the Unabomber. It's produced by Matt Flanders, a Helena native.

• **"The Bruce"** received a \$100,000 grant and will feature Livingston. Braveheart's Robert the Bruce is saved by a widow and her children in this untold story of Scotland's king. It is director Richard Gray's second Montana film in two years.

• **"Whiskey Warriors"** received a \$72,000 grant and will feature locations around western Montana. This A&E television series will feature Montana distilleries — and the outdoor adventures available near them — in three episodes. With a spotlight on Montana landscapes, these episodes show the geographic diversity of distilling in America.



"Life Interrupted" received a Feature Film and TV Grant.

Development Grant

• **"The Vanual"** received a \$25,000 grant and will feature locations around Montana. A traveling intersection of Montana landscape and music, this web series is looking for the confluence of art and travel. Roaming in a mobile sound studio and RV, the show seeks out the artists that we know of, and also the ones living in quiet rural towns in Montana. The producer is Logan Foret, a successful producer of live events in the state, who wanted to show travelers that more awaits them in Montana's plains and rolling vistas.

Resident Filmmaker Grant

• **"Mountain Mama"** received a \$25,000 grant and will feature Missoula. The documentary follows and interviews mothers about their experiences recreating with children. Films about women rock climbing, mountain biking, hiking and rafting are few and far between in general, and films about the experience of motherhood and the outdoors are even fewer. It's written and directed by Missoula resident Elizabeth Moore.

• **"The Conservationist"** received a \$5,000 grant and will feature Missoula. Trying to escape his complicity in an environmental disaster, a gifted economist retreats into an Eden of his own making. But when a tyrannical energy conglomerate threatens to destroy paradise, he takes conservation to a murderous extreme. This film is written, directed and produced by Ken White.

For information, visit montanafilm.com.

LITERARY LANDSCAPE

“Someday I’d Write This Down”

New verse-play by Poet Laureate Lowell Jaeger staged at FVCC

By Jill Seigmund

Montana’s Poet Laureate Lowell Jaeger isn’t “just” a poet. In his long list of lifetime achievements, including authoring eight collections of poems, receiving fellowships from the National Endowment for the Arts and the Montana Arts Council, and winning the Grolier Poetry Peace Prize and the Montana Governor’s Humanities Award, Jaeger is now the author of a verse-play. “Someday I’d Write This Down” is Jaeger’s first play, and it debuted at Flathead Valley Community College on Sept. 6 under the formative direction of FVCC alumnus and practicing playwright Joshua Kelly.

When asked what inspired him to write a play, Jaeger had this to say: “In my travels as Montana Poet Laureate, I found myself longing for modes of conveying poems to an audience other than the standard poet-at-the-podium reading. People who gravitate toward poetry are, by nature, lovers of language. Also they are good listeners. They are comfortable sitting still and letting language move their imaginations. These people are auditory learners.

“Other people need visuals, props and characters on the stage ‘acting’ the poems. So, ‘Someday I’d Write This Down’ is an experiment in making a narrative series of poems more accessible to more perceptual styles.”

The play is about growing up in a small Midwestern town during the Cold War of the 1950s and 60s. It’s both funny and serious. The main character is an aging man who is remembering and reflecting on the events of his life over six decades. Each scene traces an aspect of this man’s cognitive/spiritual progression toward understanding himself, his family and the general human condition.

Jaeger was approached last fall by the head of FVCC’s Theater Department, Joe Legate, to write something that could be performed on stage.



Joe Legate, head of FVCC’s Theater Department, and poet and now playwright Lowell Jaeger on the set of “Someday I’d Write This Down.” (Photo by Jill Seigmund)

“I was surprised how easily so many of my poems fit into a larger narrative, and I began to imagine what poems might ‘look like’ when presented as a theatre production,” Jaeger said. “Theatre allows the poem a multi-media advantage, aesthetically stimulating the audience from many angles at once – words, lights, colors, sound, props and movement. It was a thrill for me to glimpse the possibilities.”

Kelly, the play’s director, is a doctorate student in Interdisciplinary Theatre Studies at the University of Wisconsin-Madison, where he also teaches. He and his team worked hard to fulfill Jaeger’s goal of making poetry accessible to visual learners.

“I think the work we have been doing to create an enjoyable and moving theatre experience will allow an audience of any variety to come and see Lowell’s poetry in a new medium,” Kelly said prior to the performance.

Jaeger, who teaches English and journalism at FVCC, is also the founder of Many Voices Press, a nonprofit small literary press he founded in 2005.

Reflections on “Someday I’d Write This Down”

The curtain has closed on Lowell Jaeger’s verse-play, “Someday I’d Write This Down,” but people are still talking about this unique combination of poetry and theatre. Theatre lover and FVCC business faculty member Connie Hitchcock attended one of the performances and talked to Jill Seigmund about her experience:

JS: Did you experience the poetry differently in this verse-play format than you would have in a poetry-reading format?

CH: The main difference is the visual. When reading poetry, one might visualize in the mind’s eye the people, places and actions. Here a visual component accompanied the verse, so you could immerse yourself in the story on two levels ... the words and the visual scenery/actors.

JS: What did you like most about the play?

CH: I loved its authenticity. I had read many of the poems previously, so I was a bit cautious about this interpretation. You know, like when you read a really good book and the movie version just doesn’t quite do it justice? Well, that didn’t happen here. This version maintained the authenticity one always finds and values in Lowell’s poems.

JS: Anything else you’d like to tell me about your experience as an audience member?

CH: I could feel the audience involvement in what was taking place. You were lost in Lowell’s world and nothing really interfered with that as it seemed the whole audience was in it together. I know too that some who aren’t big on poetry loved this play. It was refreshing, entertaining and thought provoking.



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Letters About Literature:

Deadline Jan. 11

Montana Center for the Book sponsors Letters About Literature (LAL), a statewide and national competition for young readers to submit letters for cash prizes, is a reading and writing contest for students in grades 4-12. Students select a book, poem, or speech they have read and write a personal letter to the author (living or dead) about how the book affected them.

Tens of thousands of students from across the country enter Letters About Literature each year, engaging more as readers, and creating a conversation about ideas, feelings, and perspectives.

Online submissions will be accepted Nov. 1- Jan. 11 at read.gov/letters/. Watch the Letters About Literature YouTube video to learn more. State winners receive \$100 for first place, \$75 for second place and \$50 for third place in three grade levels. First place winners advance to the national competition for a chance to win \$2,000 and national recognition.

Billings hosts High Plains BookFest and Book Awards

The High Plains Book BookFest and Book Awards draw writers and readers to Billings Oct. 18-20 for three days of readings and special events, culminating in an awards banquet Saturday evening at the Yellowstone Art Museum.

The High Plains Book Awards finalists from Montana include **Rick Newby** (Helena), *Theodore Waddell: My Montana* (Art & Photography); **Ellen Horowitz** (Columbia Falls), *What I Saw in Glacier* and **Julie Gilum Lue** (Florence), *What I Saw in Grand Teton* (both Children’s Books); **Bill Jones** (Billings), *Homestead Soldiers*; **Doug Ammons** (Missoula), *A Darkness Lit by Heroes: The*

Granite Mountain- Speculator Mine Disaster of 1917 (Creative Non-Fiction); **Jamie Ford** (Great Falls), *Love and Other Consolation Prizes*, and **Jamie Harrison** (Livingston), *The Widow Nash* (Fiction); **Rosalyn R. LaPier** (Missoula), *Invisible Reality: Storytellers, Storytakers, and the Supernatural World of the Blackfeet* (Indigenous Writer); **John Clayton** (Red Lodge), *Wonderlandscape: Yellowstone National Park and the Evolution of an American Cultural Icon* (Nonfiction); **Randall Gloege** (Billings, deceased), *The Bunch Grass Motel: The Collected Poems of Randall Gloege* (Poetry); and **Aaron Parrett** (Helena), *Maple & Lead* (Short Stories).

Winners in each category will receive at \$500 cash prize.

Among the festival highlights: **Literary Butte: A Celebration**, a tribute to the late Butte poet Ed Lahey featuring Aaron Parrett, Mark Gibbons, Paul Zarzyski, David Abrams, Dave Thomas, Robert Lee, Sheryl Noethe, Ed Kemmick and Peter Tolton, 7:30 p.m. Thursday at the Babcock Theatre; **A Reading of Her Own** featuring nonfiction stories from women writers, 7 p.m. Friday at MoAV Coffee; and a reading by fiction writers **Jamie Ford and Jamie Harrison**, 1 p.m. Saturday at the Yellowstone Art Museum.

Learn more at highplainsbookawards.org.

Center for the Book awards prizes to five “wide-reaching programs”

Humanities Montana has awarded five Montana Center for the Book Prizes to programs across the state in recognition of their efforts to promote literacy and literature in their communities. Award-winning programs receive a \$1,000 award and promotion at festivals, events, and online throughout the year.

The MCB prize recognizes programs that offer creative and wide-reaching literary programing, such as student-run literary magazines, reading series that encourage active engagement with the literary arts, or high school poetry slams.

From a large volume of impressive nominations, the Center for the Book Advisory Committee selected the following recipients for the 2018 Montana Center for the Book Prize:

• **Aerie Big Sky and Aerie International,** Missoula: Big Sky High School’s *Aerie Magazine* is one of only a handful of literary magazines around the world edited solely by high school students that offers a professional publication experience.

• **Arts Without Boundaries, Billings:** This nonprofit organization facilitates and creates opportunities for students to engage and participate in the arts. By providing students with affordable/free of charge writing, art, and music programs, the organization strives to reach students in communities across all social and economic boundaries.

• **North Valley Public Library, Stevensville:** “Captain Hooked on Books,” an interactive program of North Valley Public Library, engages children ages 3-5 in reading, singing, and dancing to reinforce early literacy skills in a fun and creative way.

• **Missoula Writing Collaborative, Missoula:** In Our Words: Creative Writing Residencies on the Flathead Reservation of the Salish and Kootenai Confederated Tribes, brings writers to reservation schools to help students write and publish poems.

• **Heart Butte School District, Heart Butte:** The Books for Heart Butte Kids program serves children on the Blackfeet Reservation and strives to provide books that children can call their own outside of the school library.

Prizes were awarded at the Montana Book Festival, Sept. 29 in Missoula, and will be given at the High Plains Book Awards, Friday, Oct. 19 in Billings. The Montana Center for the Book will highlight awardees and nominees each week in the coming months. Visit humanitiesmontana.org/centerforthebook/.



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Red Lodge next site for Hometown Humanities

Humanities Montana has chosen Red Lodge as the next site for Hometown Humanities, an initiative that brings a year's worth of humanities-based programming to a single community. These programs are scheduled over the course of 12 months, so that every few weeks there is a new event. All Hometown Humanities programs will be free and open to the public.

A local steering committee with representatives from local nonprofit cultural organizations and area schools will work with members of the community and Humanities Montana staff to plan approximately 25 educational and cultural programs.

To participate in the planning committee or to sign up for a newsletter to get alerts about upcoming events, email info@humanitiesmontana.org.



MAT Artistic Director and MAC member Jay Pyette co-stars with Ed Asner in "God Help Us."

ABT gears up for \$12 million renovation

The Alberta Bair Theater (ABT) in downtown Billings is getting a major makeover beginning next May. ABT is the region's largest fully equipped performing arts venue between Denver and Spokane, drawing nearly 100,000 people each year.

As a downtown anchor, ABT is a social center, meeting place and education facility where audiences of all ages can gather to share life-enhancing performing arts experiences. With more than 30 years since any major capital projects, the theater now requires critical infrastructure improvements to carry its legacy into the future.

The plan, developed by CTA Architects, includes a 3,200 square-foot expansion, doubling the size of the lobby and its concessions and incorporating a new ticket office. To accommodate this expansion, side-walks will be extended along Third Avenue North and North Broadway, eliminating the curbside parking spots around the building.

More than half of the \$12 million budget updates critical technical and production elements to meet the needs of today's artists and touring productions. Also included is an elevator, updated HVAC, upgraded seating, an increased number of mezzanine and main-floor restrooms, an updated balcony area and mezzanine concessions.



Architect's rendering of the Alberta Bair Theater renovation, courtesy of CTA Architects.

The theater has a maximum capacity of 1,400 seated patrons, and though some shifts will take place in the wings of the theater with the addition of cheek walls to enhance acoustics, whatever seats that will be lost will be made up for in increased seating in the balcony area.

The Alberta Bair Theater has already received support from the City of Billings, which approved a \$3.5 million tax increment financing allocation in July 2017 from the downtown fund, as well as a gift of \$2.5 million from the Charles M. Bair Family Trust. An additional \$3.5 million has been raised through foundations and private donors.

"We still have \$2.5 million to go, and that's

a lot of money to raise," said ABT's Executive Director Jan Dietrich, who is leading the Capital Campaign Committee. "We have a lot of work to do, and we still need our community support."

The corner of Third Avenue North and Broadway in downtown Billings has been a mecca for live performing arts for 87 years. In 1931, the elegant Fox Theatre was built on the same spot where the current theater's namesake, Alberta Bair, was born.

Alberta's life was filled with international culture and a grassroots love for Montana. Many years later, in 1987, the newly renovated Alberta Bair Theater was named for her in honor of her generous donation toward the project and to commemorate her family's history with the property and their cultural influence on downtown Billings.

Dietrich told the *Billings Gazette* that community support for the effort ensures "the ABT will remain the crown jewel as the leading performing arts theater in the region."

The theater will go dark on May 1, 2019, after the current season concludes, and reopen in September 2020. During the 2019-2020 season, the theater plans to use facilities including Billings Public Schools' Lincoln Center Auditorium and the Babcock Theatre.

For more information, call 406-294-5203.

Whitefish Theatre Company celebrates 40 years

Four decades ago, a small group of passionate theatre lovers gathered in a living room in downtown Whitefish to share a dream of starting a community theatre. With little money but a lot of heart, "Don't Drink The Water" was produced in 1979 in the old Central School Auditorium. The play sold out to rave reviews and the Whitefish Theatre Company was born.

Over the past four decades WTC has continued to grow and expand. Among the highlights:

- **The 80s:** In 1985, the organization hired a part-time managing director, Carolyn Pitman, and a year later, in conjunction with the Whitefish Schools, renovated Central School Auditorium. By 1988, WTC mounted four productions, sponsored three outside performance groups and hired a full time artistic director, Jane Fellows.

- **The 90s:** The company established a building fund in 1992, and eventually partnered with the Friends of the Library, the City of Whitefish and other community volunteers to form a fund-raising organization called the Whitefish Community Center Co. In 1994-95, WTC offered its first season ticket for a six-event series that included three main stage plays at the Central School Auditorium, dinner theatre, and two "Off-Broadway" productions.



Whitefish Theatre Company's 2008 production of "Bus Stop" at the I.A. O'Shaughnessy Center.

The I.A. O'Shaughnessy Cultural Arts Center opened in July 1998. With a staff of four full-time and three part-time employees and over 600 community volunteers, WTC operates the center and is responsible for its upkeep and maintenance. It produces five community theatre productions, three Black Curtain Readers' Theatre plays, a world music concert series, and additional professional performances in dance, comedy, music and theatre. State of the art film equipment enables the WTC to show films and special features. Children's camps, workshops and fully staged productions are also an integral part of WTC's programs.

- **The 2000s:** In early 2016, WTC completed a successful capital campaign to renovate and expand the O'Shaughnessy Cultural Arts Center, raising \$1.2 million in four years to complete a three-phase project:

- 1) Improve the main-stage area with new seats, curtain, flooring, sound panels and paint;
- 2) Reconfigure the main lobby entrance to offer more room and ease congestion; and
- 3) Construct a two-story 3,250-square-foot addition to the existing building that now houses a multipurpose (recital, lecture, rehearsal) room, a conference room, two additional ADA-accessible

bathrooms, a small waiting area, and expanded storage for props and costumes.

WTC introduced its 40th year of making community theatre and hosting world-class music and other special events with a "Forty and Fabulous Party," Sept. 8 at the O'Shaughnessy Center. In addition to showcasing the 15 shows that make up the coming season, attendees were asked to bring a written memory about their experiences with WTC to place in a time capsule that will be unearthed a decade from now, when the company celebrates 50 years.

For more information, visit whitefishtheatreco.org

Legendary actor comes to Havre (from page 1)

He said she was doing online outreach for her father.

"I responded and she and I started talking," Pyette said.

The chance to bring Asner to Havre was something MAT couldn't pass up, he added.

"The guy is an A-List actor," Pyette said.

The show, by Samuel Warren Joseph and Phil Proctor, is a comedic look at tensions in modern times, Pyette said.

In the Havre production, Asner plays God, while Pyette plays a liberal pundit and Hagen plays a conservative pundit, who had previously been in a relationship.

"God, for want of a better word, is frustrated with them and everybody," Pyette said.

The promotional material says God confronts the two.

"Maybe only the Lord can bring us together in this hilarious and insightful entertainment, where the debate gets hot and the passion gets hotter," it says. "God ... is a wise, cantankerous and wildly funny deity who confronts two political pundits with a romantic history. ... He is not at all pleased with our politics or what we've done to his Creation."

Pyette said the playwrights are updating the script for the Havre show, set for Oct. 12-14, to include current references. The play is being produced by Liza Asner and directed by Mitch Levine, who is known for "Shadows," "Plagued" and "The Devil's Crossroad."

Tickets are on sale at the MAT website, mtactors.com.

Ed Asner: Still going nonstop

Asner has gone nonstop since his acting career started and is still going strong, including voice acting in animation, and roles in 20 television or film productions that are com-

pleted, in production or post-production, or announced as planned projects, including the reboot of "MacGyver."

He played Lou Grant in "The Mary Tyler Moore Show," 1970-77, and continued in that role in "Lou Grant," 1977-82.

A short, partial list of other shows in which he had credited roles includes top-end television of the time, such as "Alfred Hitchcock Presents," "The Untouchables," "The Virginian," "Dr. Kildare," "The Outer Limits," "Please Don't Eat the Daisies," "The Rat Patrol," "The Mod Squad," "Ironside," "The Wild Wild West," "Mission Impossible" and "Gunsmoke."

His acting has continued nonstop since, including acting and voice roles in film and television and video games ... He played Santa in Will Ferrell's 2003 movie "Elf" and the voice of Carl Fredrickson in Pixar Animation Studios and Walt Disney Pictures 2009 animated feature "Up."

ARTS ADVOCACY

What Americans say about the arts in 2018 (from page 2)

“We will vote for candidates who increase arts funding.” The majority support increasing federal government spending on nonprofit arts organizations (53 percent for vs. 22 percent against). Americans are twice as likely to vote for a candidate who increases federal arts spending from 45 cents to \$1 per person than against one (37 percent vs. 18 percent).

“We make art in our personal time.” Half of all Americans are personally involved in art-making activities such as painting, singing in a choir, making crafts, writing poetry, or playing music (47 percent).

“Creativity boosts job success.” Many employed adults say their job requires them to “be creative and come up with ideas that are new and unique” (55 percent). An even greater proportion (60 percent) say that the more creative and innovative they are at their job, the more successful they are in the workplace.

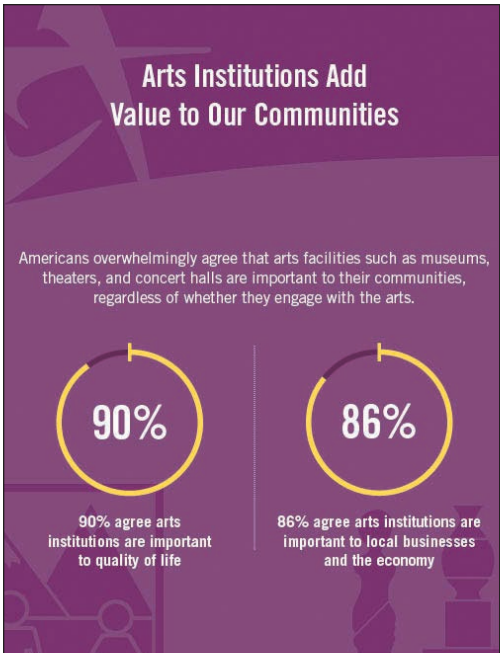
“Cultural institutions add value to our community.” Whether people engage with

the arts or not, 90 percent believe cultural facilities (theaters, museums, sculpture parks, neighborhood arts centers) improve quality of life, and 86 percent believe cultural facilities are important to local business and the economy.

“We donate to the arts.” Nearly one-quarter, or 24 percent, of the population donated to an arts, culture, or public broadcasting organization in the previous year. Donors were typically younger and had higher incomes and education.

“Not everyone in my community has equal access to the arts.” Despite many benefits that the arts bring to individuals and communities, just 50 percent believe that “everyone in their community has equal access to the arts.”

– From *Americans Speak Out About the Arts in 2018*, conducted by Ipsos for Americans for the Arts in 2019, and based on a nationally representative sample of 3,023 adults



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The arts help businesses innovate in rural settings

By Jim Speirs
Executive Director
Arts South Dakota

Many people today mistakenly believe that urban areas are innovative and rural areas are not. While a relatively small number of major metropolitan areas do attract and foster innovation and creativity, recent research shows that rural areas are also attracting innovation and creativity—and that the arts play a major part in nurturing innovative rural businesses.

A series of studies from research professionals at the U.S. Department of Agriculture’s Economic Research Service has spotlighted the sources of rural innovation. They used a variety of data sets, including the Rural Establishment Innovation Survey, a

large-scale survey that compares innovation in over 11,000 business establishments in rural and urban areas. The businesses studied had at least five paid employees and produced goods and services that are or could be traded internationally.

The survey found that the arts may be even more important to rural innovation than they are to urban innovation. According to research by the National Endowment for the Arts, probability that a rural firm will be a substantive innovator rises from 60 percent in rural counties with no performing arts organizations, to nearly 70 percent for those that have two or three, to as high as 85 percent if a rural county has four or more performing arts organizations.

Furthermore, the share of firms that are highly innovative rises sharply alongside performing arts organizations in rural areas. The probability that a rural business will be highly innovative increases from 17 percent to 44 percent as the number of performing arts organizations in a rural county increases from zero to one. When that number rises to two, the probability that a business will be highly innovative grows to 70 percent or higher.

The analysis found a strong statistical association between the arts, innovation and economic dynamism in rural areas. This led the researchers to conclude that the arts are a direct force in rural innovation, not just an indirect factor that helps to attract and retain talent.



Meet up with
MAC on
Facebook

“Like” us for updates on Montana Arts Council activities and opportunities, as well as information for and about artists, arts events and organizations across the state: www.facebook.com/pages/Montana-Arts-Council/347466251951287.

Rural Arts, Design and Innovation in America NEA research report highlights impact of arts in rural communities

Rural arts organizations draw more non-local audiences to their venues and report greater civic leadership and customer connectedness than their urban peers, according to a new research report, *Rural Arts, Design, and Innovation in America: Research Findings from the Rural Establishment Innovation Survey*. Published by the National Endowment for the Arts (NEA), the report is based primarily on 2014 data from the U.S. Department of Agriculture’s Economic Research Service (ERS). The ERS’s Rural Establishment Innovation Survey examines the type and breadth of innovation within rural businesses.

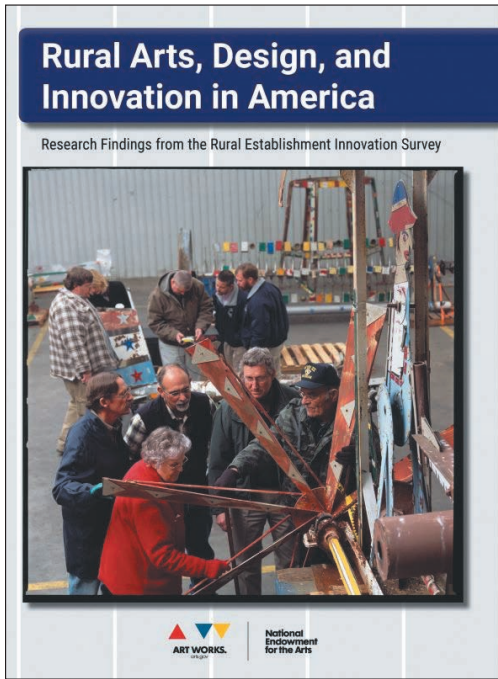
Rural Arts, Design, and Innovation in America is important because until now, arts and economic impact theories have been built and tested only in urban environments. As noted in the report’s preface, “Frequently, the data infrastructure for rural arts research projects has proved inadequate for elementary fact-finding, not to mention for generalizing about rural creative economies as a whole. Into this climate, the Rural Establishment Innovation Survey bursts as an unprecedented resource.”

NEA Director of Research & Analysis Sunil Iyengar said, “We’ve long understood that the arts and design can beautify a place and attract new residents and businesses. This report is unique in showing these attributes as closely linked to innovative business practices in rural communities nationwide.”

Among the conclusions:

Rural and urban communities

- Two-thirds of all businesses (rural and urban) consider having local arts and entertain-



Download the report at arts.gov.

ment organizations important for attracting workers.

- Rural and urban arts organizations are equally likely to rate as “substantive innovators,” a designation by the Rural Establishment Innovation Survey that recognizes businesses that encourage new practices and products.

- Arts businesses are unique within the service industry (that includes finance and insurance) for demonstrating innovation in both urban and rural settings through practices such as using surplus funds for innovative projects

Rural performing arts organizations

- Attract more outside visitors to their programs than do urban arts organizations (31 percent vs. 19.3 percent for urban organizations). Those visitors spend money on admissions, parking, dining, etc. adding to the local economy.

- Play a greater role in their community as civic leaders and in soliciting customer feedback than do their urban peers (36 percent vs. 24 percent for urban organizations), highlighting engagement in their community’s life and its future.

- Have a strong association with innovative or design-integrated businesses. Where there are arts organizations, there tend to be businesses that have innovative products or practices.

Innovative or design-integrated businesses report expanding their products and services and access new markets such as using design services, registering a trademark, or investing in product branding.

Rural counties that host performing arts organizations

- Tend to have greater population growth and residents that are better educated and earn higher incomes than residents of other rural counties.

- Between 2010 and 2014, when the average population growth in rural counties was 391 people, those counties that hosted performing arts organizations saw an increase of 2,096 people.



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Statewide arts service organizations

Montana has many arts-discipline-specific statewide service organizations. You can find a complete list here: art.mt.gov/arts_service_orgs

Montana Arts Council grants, awards & commissions

Visit the Montana Arts Council's website for a complete listing of grants, awards and commissions:

Individuals: art.mt.gov/grants_awards_comm_home#individuals

Organizations: art.mt.gov/grants_awards_comm_home#orgs

Schools: art.mt.gov/grants_awards_comm_home#schools

Programs and Services: art.mt.gov/programs_services_home

PUBLIC VALUE PARTNERSHIPS

Public Value Partnerships
Guidelines and application info to be posted mid-December at art.mt.gov.

The Three Rs at work in Montana

Public Value Partnership grants between Montana nonprofit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment.

Public Value Partnerships utilize three tools we call "The Three Rs" to expand the public value of the work being done by Montana's non-profit arts organizations:

- Building relationships;
- Creating greater relevance and meaning; and
- Establishing return on investment (measured both as economic vitality and impact on people's lives).

MAC believes that using "The Three Rs" strengthens participation, understanding and support from audiences, donors and funders. We'd like to share some of the best examples of these stories from the FY-2017 reporting year:

Building Relationships

Fort Peck Fine Arts Council (FPFAC):

Last summer, the Visual Arts Committee of the FPFAC set up a table in the summer theatre's lower lobby during "Oliver!" and assembled free newsboy hats (made out of recycled newspaper) with the young audience members before and during the intermission.

What seems like a benign craft time created a moment for volunteers and staff to really connect with and get to know the theatre's young audience. Volunteers helped them put the pattern together, then custom fitted the hats to the kid's heads. The kids, in turn, felt like they were costuming themselves to be part of the show!

The young hat-wearers were dubbed the "extra cast in the audience" because with the hats on they fit right in. They were encouraged to sing along when the Oliver orphans sang their large group numbers.

Many of these kids may never get the opportunity to actually be in a play or have a part in a show, but through this hands-on fun



Fort Peck Fine Arts Council: Two audience members wearing the "Oliver!" newsboy hats they made in the lobby before the show.

(Photo by Erika Bengochea)

Creating Relevance

Southwest Montana Arts Council:

SMAC started collaborating with local businesses to host receptions after the Showcase performing arts performances. Since space is limited at the local high school auditorium, SMAC reached out to a few businesses willing to play host. These receptions allowed the audience to mix and mingle with performers while enjoying the hospitality of a business owner who was also a sponsor of the event. It also gave the public the chance to interact with the executive director and board.

At many SMAC events, the director and board are so busy organizing and working on the show that they don't always get to just enjoy the evening. With the business as host, SMAC's board and director were free to just be present. For the executive director particularly, this provided a great opportunity to communicate directly with the audience about what they liked, didn't like and ideas for future performances.



Grandstreet Theatre: The cast of "My Fair Lady" on stage at Grandstreet.

(Kurt Keller Photography)

costuming craft, they had opportunity to be a part of the show – not just an attendee – and left with a lasting memory.

Return on Investment

Grandstreet Broadwater Productions:

Real estate agents tell Grandstreet that the second most common question that people who are new to town ask (after "how are the schools?") is "what is there to do in this town?" We like to think that Grandstreet, in helping to provide Helena with some of the best arts programs per capita, is reeling in many new customers for these real estate agents.

One recent example of this is when the hospital was interviewing candidates for the new CEO position, they brought the wife of one of the candidates by the theatre because she wanted to make certain that they were bringing their family to a town with good theatre. She enjoyed her visit and – we are happy to report – not only did they move to Helena after her husband was chosen by the hospital, the wife of the new CEO recently joined the board of directors.



Southwest Montana Arts Council: A crowd of more than 400 enjoys The Maquires, a family band from Ireland, during SMAC's Dinner in the Park. (Photo by Mandy Maass)

SIG Grant: Modern Band Summit offers training, inspiration

By Sharon Mulvehill Meyer

Little Kids Rock is a program founded in 2002 in an effort to renew and reinvent music education in schools. Initial efforts by famous musicians such as Carlos Santana, Bonnie Raitt, and John Lee Hooker, as well as founder David Wish, have since evolved into a nationally recognized program.

The nonprofit organization has reached more than 650,000 children in 45 states and continues to grow. The program trains schoolteachers, donates instruments, and provides resources and support. The focus is to build lasting music programs that teach students to perform, improvise, and compose popular music that they love.

Modern Band Summit is the annual professional development meeting. The conference includes speakers, workshops, and nightly jam sessions. Music educators from across the U.S. come together to foster education, community, and a peer network.



Billings music educators Robin Martinez and Dr. Lee Hancock with fellow music educators at the Modern Band Summit.

Montana music educators Robin Martinez and Dr. Lee Hancock attended the conference, held July 8-11 in Fort Collins, CO. They received support from the Montana Arts Council's Strategic Investment Grant (SIG) as well as private funding to make the trip possible.

Martinez and Hancock are accomplished performers and teach music in their private studios and also at Free Spirit Rock – a music

school based in Billings. They joined fellow Montana music educators for a busy four days of learning.

Networking is always a key ingredient to these types of meetings. Small group workshops encouraged sharing of techniques and strategies among the teachers. Hancock was impressed by how technology can be used to support music education, adding to, and sometimes instead of, the use of instruments.

Teachers also worked on incorporating traditional school band instruments (trumpet or violin) into a rock band format. Martinez

enjoyed the teaching sessions that introduced the use of hip-hop music.

"It really gets everyone involved, is suited to all levels of students, and especially inviting for beginner students," Martinez said. He also remarked that it is really important to offer students the opportunity to study the best of contemporary and popular music in schools as well as the more traditional formats.

MONTANA ARTREPRENEURS

Montana Artrepreneur Program fall activities

By Cinda Holt
MAC Business Development Specialist

Nine artists join the ranks of MAP Certified Artists

MAC is pleased to welcome nine artists into the group of artists who have completed the MAP certification process. To become certified, a MAP artist must complete all 35 items in the business toolkit and have that toolkit be successfully juried by two certified coaches. Becoming certified is a major accomplishment – our hats off to these newly certified artists: Anjuli

Keller-King, Diane White, Elizabeth Tritthart, Kelly Hostetter, Lynn Liebers, Kevin Silkwood, Mary Jean Martin, Melissa Dawn and Trudy Skari.

For those MAP artists who are currently working toward their certification, the next toolkit final review deadline will be May 31, 2019.

National Governor's Association presentation

In July the arts council was asked to make a presentation about the MAP program to attendees at the National Governor's Association (NGA) conference in Missoula. The plenary session, "The Creative Economy: Engines for State Growth," highlighted the significant contribution of the creative sector to the American economy (nationally, a \$729 billion annual contribution with more than 4.8 million Americans employed in the sector).

MAP alumni Tim Carlborg and MAC's Cinda Holt took the opportunity to present a

case study (Tim's) of how the MAP program positively impacts the business life of an artist. Also presenting was Sharon Crowe, the executive director of Designship – Milwaukee Institute of Art and Design. Mike Bartlett, senior policy analyst at NGA's Center for Best Practices, moderated the session. The audience included private-sector chairs of state

workforce boards and commissions and directors of agency labor and industry programs from across the nation.

Threaded throughout all the sessions ran Governor Bullock's initiative, "Good jobs for all Americans," and the importance of empowering rural

communities. He sees the creative economy as a resource to put toward the challenges in rural economic growth.

The NGA is engaged in an ongoing cooperative agreement with the National Endowment for the Arts to support economic development in rural areas. We were thrilled to have Montana's state arts agency be singled out by both the NEA and the NGA as a model-worthy example of rural arts-driven economic development.

To see studies on the economic impact on household incomes of MAP artists go to art.mt.gov/eco_impact_studies.

2018 cohorts up and running

The heart of the MAP program is the art-centered business development program taught by working artists. Two cohorts of 10 artists each were formed in August: one outside of Bozeman, and one in Helena.

The Bozeman region cohort is coached by Liz Chappie-Zoller and the Helena cohort by



Cat sculpture by new MAP Certified Artist Trudy Skari.



"Summit Lake" by new MAP Certified Artist Lynn Liebers.

Rickie van Berkum. Both have completed the first of four weekend workshops that embrace the curriculum for sustaining a life in the arts developed by Dr. E.L. Kittredge.

Regional networking opportunities available

MAP alumni have let MAC know that one of the most important aspects of the MAP program is the opportunity to be part of a larger community of working artists – a true network of professional, business-minded artists. To foster connections, the MAP program will host regional open gatherings monthly throughout the state between November 2018 and June 2019.

These gatherings will offer an opportunity for MAP artists and other interested business-minded artists to come together, meet and greet, and share conversation about relevant topics. We are in progress of selecting regional coordinators and we will soon notify all MAP alumni of the meetings and post specific details on our website, our eLists and on the MAP group Facebook page.



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Strategic Investment Grants

Funding is currently available for grants of up to \$1,000 for nonprofit arts organizations, artists and arts educators. Deadlines are monthly.

For more information see art.mt.gov/sig or contact Kristin Han Burgoyne at kburgoyne@mt.gov or 406-444-6449.

PERCENT FOR ART

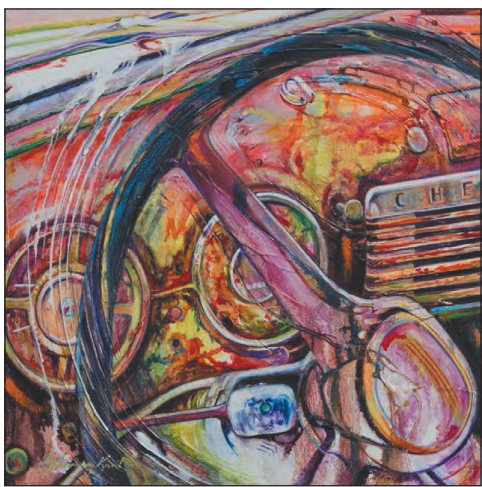
Works by three artists selected for MSUN Diesel Technology Center

Montana State University Northern's Diesel Technology Center opened in May at the campus in Havre, replete with several artworks financed through the State of Montana's Percent for Art program. Artists selected to create works for the new facility were painter Barbara Schwarz Karst of Missoula, photographer Craig Edwards of Big Sandy, and sculptor Danny Kraus of Arlee.

Kraus created two outdoor sculptures, "Amber Tones" and "Periscopic." The inspiration for "Periscopic" is "an old-time viewer," he writes. "The more you try to see, the more your imagination can work."

"Amber Tones," an oblong, instrument-like sculpture, is made of stained glass, Chinese granite, stainless steel tuning pins and steel. The piece produces "mystical tones that might be found where the wind crosses a high ridge line or the super deep tones" that emanate from the sun.

Edwards created "Artifacts of the Prairie," a series of 10 photographic metal prints, hung on opposing walls in the center. The artist is a full-time farmer in Big Sandy, 35 miles from Havre, and has been working as a fine art photographer for the past 12 years.



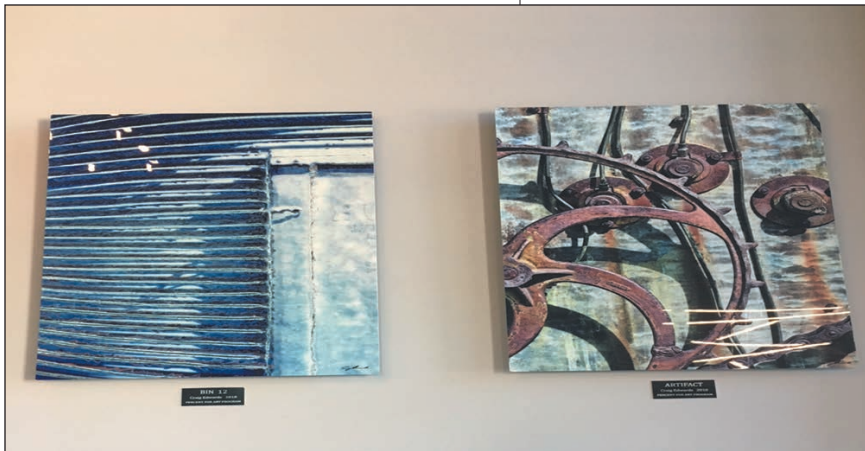
"Circle the Wagons" by Barbara Schwarz Karst

"The images in this exhibit represent artifacts from the farm and ranch, items which, over time, have become a part of the landscape," he writes. "I chose to represent these objects close up in a partially abstract manner, transforming them into pieces of art. The beauty of the farm landscape is often overlooked and my goal with these images was to look

closely and reveal the beauty of these artifacts of the prairie."

Schwarz Karst created four paintings on canvas: "Rock in the Box," inspired by the giant bolts she found during a visit to the pump house at the Original Mine Yard in Butte; "Chavez's Greener Pastures," a green-hued close-up of a 1909 Buffalo-Springfield Steamroller that also pays tribute to union leader and activist Cesar Chavez; "Circle the Wagons," focusing on the steering wheel and dashboard of an old Chevy truck; and "Painted Pony," the grille of a Dodge pick-up that pays homage to the painted ponies of Native people and trucks – both of which represent "independence in this geographically vast state."

For more on Percent for Art, visit art.mt.gov/percentforart.



Two images from "Artifacts of the Prairie" by Craig Edwards.



"Periscopic" by Danny Kraus, in front of the new Diesel Technology Center.

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STATE OF THE



This past summer the Montana Arts Council had the privilege of visiting artists Deborah Butterfield and John Buck at their studios in Bozeman. Here Deborah shows us her favorite spot – her boneyard filled with metal "collectibles," organized by color, that she uses to create her magnificent horses.

(Photo by Cinda Holt)

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ARTS COUNCIL
AN AGENCY OF STATE GOVERNMENT

Strengthening the Creative Economy of Montana

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